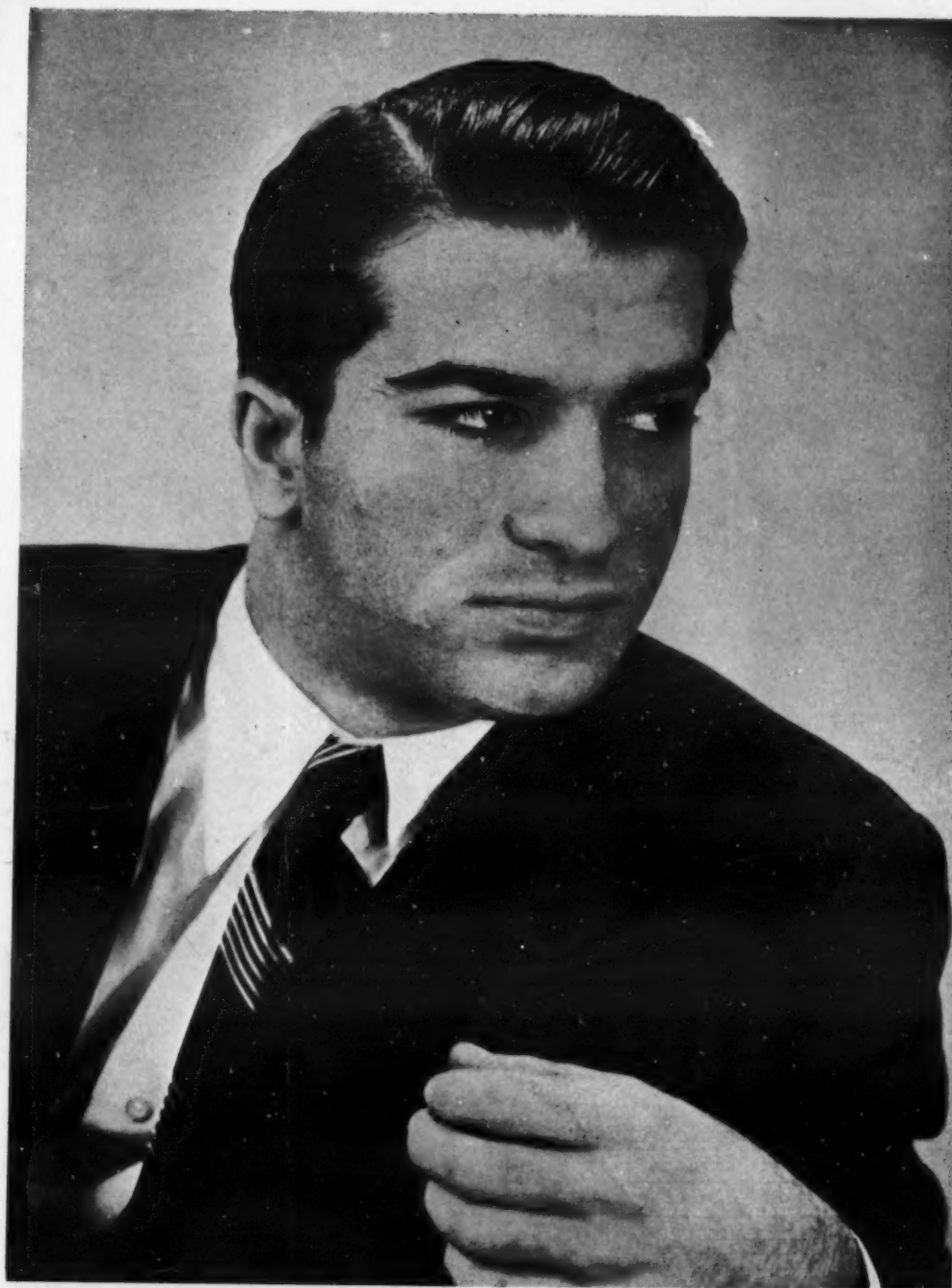


MUSICAL AMERICA



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JUNE
1947



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<i>Itinerary</i>	
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MILAN	— September 8, 1947
TURIN	— September 16, 1947
NAPLES	— September 23, 1947

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Musical Directors
ENRICO LEIDE
and
CARLO MORESCO
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<i>Repertoire</i>	
LA TRAVIATA • LA BOHEME	
OTELLO • LA TOSCA	
RIGOLETTO • PAGLIACCI	
CAVALLERIA RUSTICANA	

<i>Cast</i>	
RAMON VINAY • EUGENE CONLEY • CHRISTINA CARROLL	
<i>Artists Engaged in Italy</i>	
TITO GOBBI • OFELIA FINESCHI • GIUSEPPE DI STEFANO • ITALO TAJO	
CARLO TAGLIABUE • DANILO CHECCHI • MAFALDA FAVERO	
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MUSICAL AMERICA

Reader's Digest Condenses Musical America Article

A N article by Frederick J. O. Blachly, which appeared in MUSICAL AMERICA's Special Issue, February, 1947, under the title of Grass Roots Symphony, was condensed by *Reader's Digest* in its June issue, and called Music By and For the Whole Town. It concerns the unique Charleston, W. Va. Symphony, which is made up of engineers, doctors, business men, and so on, and has flourished since its founding in 1939. Antonio Modarelli has been conductor since 1942. The article appears on page 117 of the popular pocket magazine.

Opera, Concerts, Highlight Columbia Festival

The Mother of Us All Given Four Performances—Third Annual Event Features Contemporary Music — Audiences Large

GIVEN four performances (May 12-15) as a part of the Columbia University third annual Festival of Contemporary Music, the last Gertrude Stein-Virgil Thomson collaboration, *The Mother of Us All*, also had four previous hearings beginning May 7, and thus achieved something of a record for an American opera. Eight performances, even though they are in the out-of-the-way Brander Matthews Theater, are not to be sneered at. Only Menotti's double bill, on Broadway for a month now, can boast better. The Thomson work was commissioned by the Alice M. Ditson Fund of the University and was staged by the able and ambitious Columbia Theater Associates in co-operation with the Columbia University Department of Music.

Large and palpitantly curious audiences attended, with practically every musician and "friend of music" in town at one or another of the four invitation nights. What they heard delighted them and there were many predictions that here was another Broadway candidate. But critical estimation must be a bit more cautious. One cannot help but wish the new work a longer

(Continued on page 9)

Thomson-Stein Opera Has Premiere

The wedding scene in the Stein-Thomson opera, Act 2, Scene 3, during dress rehearsal at Columbia University's Brander Matthews Theatre. Pictured are the central character, Susan B. Anthony (arms outstretched), sung by Dorothy Dow; Indiana Elliot and Jo, the Leiterer, sung by Ruth Krug and William Horne, and Daniel Webster, sung by Bertram Rowe, performing the wedding ceremony. Angel More, sung by Carolyn Blakeslee, is at the right.



Wide World

Ann Arbor Hails 54th Annual Event

By HELEN MILLER CUTLER

ANN ARBOR

NOT following the traditional order of building to a climax, the 54th annual May Festival opened this year with a grandiose exhibit of Wagnerian heroics witnessed by more than 5,000 devotees in Hill Auditorium on May 8. The Philadelphia Orchestra, here for the 12th consecutive season, shared the many acclamations with Helen Traubel, guest artist, and Eugene Ormandy, conductor.

The all-Wagner program was introduced by an impeccable reading of the overture to *Die Meistersinger* followed by Miss Traubel's *War Es So Schmähhlich*, from *Die Walküre*. Her glorious voice and commanding personality once again held Ann Arbor audiences spellbound, her splendid tones soaring effortlessly

(Continued on page 7)

Netherlands Cities Offer Festival Programs

FESTIVAL performances of opera, orchestral programs and other events are included in the Amsterdam-Scheveningen Festival in Holland, which runs from May 15 through July 15 this summer. Among the conductors of the Concertgebouw Orchestra will be Paul Hindemith, Leopold Stokowski, Henri Tomasi, Igor Stravinsky, and Eduard van Beinum. The resident Orchestra will be conducted by Ignace Neumark, Charles Muench, Leonard Bernstein, Otto Klemperer, Allard de Ridder, and De Freitas Branco. Sir Adrian Boult will lead the B.B.C. Symphony in a visit. Dusolina Gianini will appear in *Carmen* and Strauss' *Rosenkavalier* will be given with Alfred Jerger, Hilde Gueden, Fritz Krenn, Mara Starr and Mary Bothwell, with Wolfgang Martin conducting and Lothar Wallerstein as stage director. Soloists will include Artur Schnabel, Jan Smetterlin, Nathan Milstein, Kirsten Flagstad, Ginette Neveu, Mary Bothwell, Bronislaw Huberman and others.



Photos by Adrian Siegel



ANN ARBOR FESTIVAL SCENES

Above, Eugene Ormandy rehearses the Philadelphia Orchestra. Left, Thor Johnson conducts the Beethoven *Missa Solemnis* with Frederick Jagel, Regina Resnik, Anna Kaskas and John Gurney as soloists

Musical Great Appear in London Concert Halls

By EDWARD LOCKSPEISER

LONDON

LONDON journals are using some extra large type just now for the return to our shores of still more of the world's great virtuosos. Nathan Milstein, Alexander Brailowsky, Jose Iturbi and Lawrence Tibbett are the latest of these giant wanderers to pack the Albert Hall or Covent Garden. The impact of these artists on our audiences, composed largely of people who hear them for the first time, is like a thunder clap. Other musicians who have won a warm place in the hearts of Londoners are making return visits.

The Schnabel concerts at the Albert Hall, for instance, given with the Philharmonic conducted by Dobrowen and Galliera, seem to have become a regular feature of the Spring season, and the cycle of Beethoven symphonies given by the London Philharmonic conducted by de Sabata proved, as we expected it to be, one of the most exhilarating musical experiences provided by this great conductor.

Covent Garden has put on a highly creditable new production of Strauss' *Rosenkavalier* with Virginia MacWatters as Sophie, Doris Doree as the Marschallin and David Franklin as Baron Ochs. The habitués of the old opera house inevitably made comparisons with those famous productions at the Garden of *Rosenkavalier* in the merry days before the war when the trio consisted of Lehmann, Schumann and Richard Mayr and the conductor was Bruno Walter. The present cast can claim laurels of its own without any thought of competition.

Americans Score

The young American singer, already known to us as Manon, proved a delightfully sophisticated Sophie and the Marschallin of Doris Doree revealed a genuine sense of style. Victoria Sladen brought the essence of boyish charm to the part of Octavian and the production, with new sets of excellent rococo scenery, was brilliantly handled by Joan Cross of Sadler's Wells fame and herself a distinguished Marschallin. Unstinted praise goes to the conductor and musical director of Covent Garden, Karl Rankl, formerly of the Prague Opera, bearing comparison with the best conductors of *Rosenkavalier* London has heard.

Another new production of *Rigoletto*, by the New London Opera Company at the Cambridge Theatre is in the hands of the expert Carl Ebert. The title role was a triumph for the Yugoslav baritone Marko Rothmuller, and there was a splendid rendering of the Duke by Salvarezza. Alberto Erede, the Turin conductor who is in charge of this company, was a source of unflagging inspiration.

Lauri-Volpi at a concert at the Albert Hall proved himself to be in the front rank of Italian tenors, especially in his wonderful performance of arias from *Otello* and *Turandot*. A newcomer to London, Jennie Tourel won a well-deserved success

Singer Acclaimed By Australian Audience

MELBOURNE

JOHN CHARLES THOMAS received a tremendous ovation on the opening of his Australian concert tour at Town Hall here on May 17. Every seat was sold days ago and the management rejected enough applications for tickets to fill the hall several times more.

Marko Rothmuller
as Rigoletto



Antonio Salvarezza
as the Duke and
Daria Bayan as Gilda



in groups of Russian and Italian arias with which she made her debut with the London Symphony. Her voice of exceptional range, beauty and warmth of colour is allied to an unfailing sense of style. Londoners will certainly want to hear more of an artist of such passionate intensity and superb control, and indeed will have the opportunity of doing so at a solo recital at Covent Garden at the forthcoming London Music Festival at the Harringay Stadium.

Sir Thomas Beecham has brought us the delectable pleasure that he alone can provide of a miniature Mozart festival, including a revival of the C Minor Mass. For tastes that will be satisfied only by works on the grandest scale, Sir Thomas has been active, too, in providing a Berlioz Festival at the BBC including the Requiem, the Te Deum and the seldom heard *Symphonie Funèbre et Triomphale* which, let it be said, is Berlioz at his most blatant.

The long awaited new string quartet by William Walton given at two successive BBC concerts by the Blech quartet is the first major work the composer has produced since his Violin Concerto of 1939. The style is unmistakably peculiar to Walton, ingenious in rhythmic device, and excellently conceived for the four players. It is splendid quartet writing. I think the first movement is by far the most successful; and this is Walton at his best. The scherzo is thoroughly typical but would have been more arresting had it marked some advance on Walton's previous attempts in this manner. The third movement shows his lyrical gifts deliberately made astringent by his harmonic scheme, and the finale has thudding, hammering rhythms. Undoubtedly Walton's new quartet will take an honoured place among the growing list of quartets by young English composers, among them those of Britten, Tippett, Rawsthorne, Benjamin Frankel and Priaulx Rainier.

The Loewenguth Quartet, from Paris, which gave the memorable Beethoven quartet cycle last year, is here again giving several French works including the seldom-heard quartet of Roussel. Remarkable for ensemble and impeccable style the organization established reputation in London along with the Calvet Quartet, the Gertler Quartet, the Hungarian String Quartet and the Busch Quartet which has returned after many years with a new second violin and viola.

Roger Desormière, from the Paris Opéra, well known for his championship of contemporary music, has introduced to London the *Trois petites Liturgies*, the widely discussed work of Olivier Messiaen. English musicians found the cloying style of this work in questionable taste; thoroughly delightful, on the other hand, was the cycle of songs *La Voyante*, by Henri Sauguet, sung with all the requisite artistry and charm by Irene Joachim, granddaughter of the violin-

ist, who will take part in the BBC's production of Berlioz's opera *Les Troyens*. Desormière later gave a characteristically dynamic performance with the BBC Symphony of Stravinsky's Third Symphony introduced last year by Ansermet.

In the front rank of French pianists appearing in London in recent BBC programs is Yvonne Lefébure who gave an outstanding performance of the piano concerto of Roussel and whose master classes on the interpretation of French music were a revelation to all pianists who would wish to discover the secrets of the very different arts of Debussy, Ravel and Fauré.

Neel Group Wins Australian Plaudits

Sydney's still young 1947 concert season started off with a musical climax unprecedented in the annals of this country. Boyd Neel and his String Orchestra took Sydney by storm and instead of the eight concerts originally planned, twice the

number had to be given before packed houses.

Six first and four second violins, led by the admirable Frederick Grinke, produced a violin timbre unheard in this city since Mr. Ormandy's days in 1943. Three violas and three celli created such a fullness of deep mellow sonority that one had the feeling that one was hearing quite new instruments. To round off the harmonic beauty and to give the whole orchestra its concrete foundation there were two real virtuosos of the double-bass.

The ensemble played old masters such as Purcell, Bach and Handel, authentic interpretations of Mozart's serenades and divertimenti, richly textured music for strings by Dvorak and Tchaikovsky, and many modern compositions by Honegger, Britten, Shostakovich and Holst.

Ninon Vallin is touring Australia at present and is charming crowded concert halls with her bell-like soprano; Claudio Arrau and John Charles Thomas have arrived but have not yet been heard in Sydney. W.W.

Australia Lifts Entertainment Tax

By BIDDY ALLEN

MELBOURNE

SUBSCRIBERS to the 1947 series of orchestral concerts will benefit as a result of the Australian Government's decision to forego entertainment tax. Additional concerts will be arranged without extra charge to the subscribers and in some capital cities a special series of low priced symphony programs will be presented for the benefit of students and youthful music lovers.

Among the conductors engaged by the Australian Broadcasting Commission, Eugene Goossens and Raphael Kubelik will be outstanding attractions. This will be Mr. Kubelik's first tour of the Commonwealth but the older generation of concert patrons remember his famous father with affection and respect. Another visiting conductor will be the New Zealand born Warwick Braithwaite who has established a worthwhile reputation in England. A proportion of Canadian music in the programs can be expected as a result of Professor Bernard Heinze's recent concert tour of the Dominion.

With New Zealand born Warwick Braithwaite as guest conductor, the Melbourne Symphony opened the 1947 season in good style. Clean and alert

handling of Sibelius, Strauss and a portion of Benjamin Britten's *Peter Grimes* justified Braithwaite's reputation as one of England's most promising young conductors. Dynamic effects were achieved without fuss and the technical standard of the playing was well above the average.

As soloist the West Australian mezzo-soprano Lorna Sydney reversed the over-expenditure of vocal tone that produced hazy diction when singing previously with the Sydney Symphony, and her lower tones and mezzo voice passages in the Wagner-Wesendonck Lieder lacked carrying quality in the difficult Melbourne Town Hall. As leading mezzo-soprano at the Vienna State Opera, Lorna Sydney has acquired a sound traditional style of interpretation, and her voice has fine potential quality.

Sydney and Melbourne were alike enthralled by the exquisite artistry of Ninon Vallin. With amazing freshness of voice the French soprano revealed the rare perception, the grave beauty of phrase, the witty use of accent, and the impeccable taste which have made her the famous exponent of Fauré, Debussy and of the music of Spain. More surprising was the characterization revealed in such apparently straightforward arias as

(Continued on page 13)



MUSICAL AMERICA'S 4th RADIO POLL AROUSES WIDE INTEREST

GREATER interest than ever before is being evinced in MUSICAL AMERICA'S radio poll, which for the fourth year has returned winners in many classifications among serious music programs on the air, chosen by the music critics and editors of the United States and Canada. In four major network broadcasts awards have been given with one still scheduled, and on the NBC Radio Reporter program of June 7, Ray Barrett interviewed Quaintance Eaton, associate editor, on the subject of the poll. Miss Eaton also presented awards to the Boston Symphony, Milton Cross, the Metropolitan Opera and the opera intermission features to Robert E. Kintner, executive vice-president of ABC, on the Saturday Symphony, May 24; to James Melton on the Harvest of Stars program May 25, and to Samuel Chotzinoff for the special award to NBC as a musical network and

for Arturo Toscanini's two awards (for the Best Single Event and as Symphony Conductor) on the NBC Symphony program of May 25.

Heard on the Longines Symphonette broadcast over WOR and many local stations on May 26 was the presentation for the outstanding Concert Orchestra, received by Mishel Piastro, conductor, and Fred Cartoun, chairman of the board of Longines, with Frank Knight as announcer. An American Album of Familiar Music broadcast is scheduled for June 22, when the award for a Musical Variety program will be presented.

Personal presentations were also made, as may be seen by the photographs above. In New York a scroll was accepted by Eleanor Steber in a pre-broadcast event before the Firestone Hour May 26, and the award was also mentioned during the program. For the Telephone Hour, two officials of the company, Thomas T. Cook and Howard G. Stokes, as well as Wallace Magill of N. W. Ayer accepted the scroll for outstanding Orchestra with Featured Soloists and Donald Voorhees received one as Pro-

(Continued on page 19)

Many Awards Presented

SHOWN in the photographs above are the presentations of awards in MUSICAL AMERICA'S fourth annual Radio Poll. Presenting the scrolls are Quaintance Eaton, associate editor, John F. Majeski, Jr., co-publisher, and Isabel Morse Jones, Los Angeles correspondent. Receiving them are, left to right, top row: Bruno Walter. Samuel Chotzinoff for NBC and Arturo Toscanini. Milton Cross, announcer, William Marshall, producer, and Robert E. Kintner, executive vice-president of ABC. Marian Anderson.

Second row: For CBS' Gateways to Music, Leon Levine (seated), producer, Robert Hudson, director of education, Mildred Game, script writer, and Oliver Daniel, producer. Eleanor Steber. Jascha Heifetz. For the Longines Symphonette, Mishel Piastro, conductor, Frank Knight, announcer, and Fred Cartoun, chairman of the board.

Third row: for the Telephone Hour, seated, Thomas T. Cook of American Telephone and Telegraph, Donald Voorhees, conductor. Standing, Wallace Magill of N. W. Ayer and Howard G. Stokes of A. T. and T. (right). For the Collegiate Chorale, Robert Shaw, conductor, and Howard E. Marsh, chairman of the board of governors. Dr. Serge Koussevitzky for the Boston Symphony. Ezio Pinza. Below, Artur Rubinstein. Lower left, James Melton.

Photo credits: Bruno Walter and Jascha Heifetz by Otto Rothschild. Artur Rubinstein by Oliver Sigurdson, RKO Pictures. Samuel Chotzinoff by NBC. The ABC group and Melton by Camera Associates. Eleanor Steber by A. G. Michaelson. Telephone Hour group by Larry Gordon. Collegiate Chorale and Serge Koussevitzky by Ben Greenhaus. Ezio Pinza by Otto Hess. Marian Anderson by Bakalar.

Rochester Hears American Music

Seventeenth Annual Festival Brings Works by Rudin, Ward, Inch, Wirth, Barlow, White, Hanson, Donato, Verrall, Diamond, Lockwood and Others

By MARY ERTZ WILL

ROCHESTER

THE 17th annual festival of American music, held by Howard Hanson, director, from April 29 to May 5, presented considerable new and interesting music, and drew large audiences each evening. The Eastman School Junior Symphony Orchestra, Paul White conducting, assisted by the Eastman School Choir, Herman Genhardt conducting, presented the first program on April 29, before a large crowd at the Eastern Theatre.

Opening with Howard Hanson's Festival Fanfare, the program included Herman Rudin's Parade, Hushed Be the Camps for chorus and orchestra by Robert Ward, Answers to a Questionnaire by Herbert Inch; Episodes from the Life of Ichabod Crane, by Carl Anton Wirth; The Twenty-Third Psalm for chorus and orchestra by Wayne Barlow; and Lake Placid suite for orchestra by Paul White.

All the music had been played before on these programs, with the exception of Wayne Barlow's Twenty-Third Psalm. Both choral works were of musical worth, and impeccably sung under Dr. Genhardt's fine direction.

The Gordon String Quartet was heard on the second evening of the festival, presenting in Kilbourn Hall four beautifully played quartets: String Quartet No. 2, by Anthony Donato, another String Quartet No. 2 by John Verrall, String Quartet No. 3 by David Diamond, and Normand Lockwood's String Quartet No. 6. The first one mentioned was a first performance, the others were firsts for Rochester. Mr. Donato's quartet is skilfully contrived and not too hard to listen to. All four composers were present to receive the plaudits of the audience.

On Thursday evening at the Eastman Theatre, the 71st American Composers' Concert was given by the Eastman-Rochester Symphony, Howard Hanson conducting. The soloist

was Jacques Gordon. The program was made up of the Symphony No. 2 by Anthony Donato, Concerto for Violin and Orchestra, by Herbert Inch, Slow Movement from Symphony Adonais by Bernard Rogers, and George McKay's Symphony Evocation. Mr. Donato's symphony was well written and holds one's interest. It has vitality and "drive" to it and was a first performance. Mr. Inch's Concerto for Violin and Orchestra is an extremely difficult work, with the violin part lying almost entirely in the upper register. Mr. Gordon gave it a brilliant performance, and shared the applause with the composer. Mr. Rogers' music was an early work, mainly reminiscent of other composers. Mr. McKay's symphony is a well written work, incorporating some native folksong themes and stirring rhythms. It was a first performance.

Ballets Given

The ballet program on May 2, at the Eastman Theatre, drew a full house. The Eastman-Rochester Symphony, Mr. Hanson conducting, provided the musical settings. Thelma Biracree was choreographer and soloist. The ballets presented were Step Into My Parlor by Burrill Phillips; Cake Walk by Earl McDonald; Gershwin's Rhapsody in Blue; Lyrical Piece by Wayne Barlow; La Bonne Chanson by Charles Martin Loeffler; La Clase de Baile by Samuel Barber; Serenade by Howard Hanson, and Latin-American Symphonette by Morton Gould.

On Saturday afternoon the first performance of the radio version of Mr. Hanson's opera, Merry Mount, was given before a large audience. The composer conducted the Eastman-Rochester Symphony and the work was broadcast over WHAM.

On Saturday evening, at the Eastman Theatre, Frederick Fennell conducted the Eastman School Senior Symphony Band in a fine performance of music written for band, all first Rochester performances except the last two. The program included Passacaglia and Fugue by Wallingford Riegger; Commando March by Samuel Barber; Suite for Band, Opus 26, by Burnet Tuthill; Elegy Before Dawn by Norman Cazden; Shoon-three by Henry Cowell; Yoruba Song by Pedro San Juan; Prayers of Steel by Gardner Read; and three military marches, Manhattan Beach, Liberty Bell and High School Cadets, by Sousa. Mr. Tuthill's Suite for

Herbert Inch, Howard Hanson and George F. McKay (left to right) look over a score



Band, given a first performance, was written at the Berkshire Music Center last summer, and the Columbia University Band has just announced that this suite has been awarded first prize of \$100 for original band compositions.

The Eastman School Little Symphony directed by Frederick Fennell, presented four new works at Kilbourn Hall on May 4, before a capacity audience. The program comprised Concertino Rhapsodico for cello and orchestra, by Carl Fuerstner of the Eastman School faculty. Luigi Silva, also on the faculty, was the soloist. An extremely difficult composition, very dissonant, it was superbly played by Mr. Silva. Sinfonietta for Chamber Orchestra by Peter Mennin; a contrapuntal work, Partita by Gardner Read, and Burrill Phillips' Scena completed the program, with the addition of Bernard Rogers Three Japanese Dances which have been played before. The Mennin Sinfonietta and the Phillips' Scena were commissioned by Station WHAM. Mr. Fennell obtained fine performance from his players.

Monday evening's program consisted of Wayne Barlow's Serenade for Orchestra; Elliot Weigarter's Music for Flute and Strings; Symphony for Voice and Orchestra on Poems of Walt Whitman, by Frederick Woltmann, with Isleta Gayle as soloist; Kent Kennan's Concertino for Piano and Orchestra, for an American Going to War, with Paul Parmelee as soloist; Fantasy on a Hymn Tune for String Orchestra, by Thomas Canning; and Howard Hanson's Fourth Symphony, Requiem.

The Barlow Serenade for Orchestra, a first performance, seemed noisy and too violent for a serenade. The Music for Flute and Strings, by Weigarter, seemed unduly long and wandering, and too heavily orchestrated

for the soloist, Walfrid Kujala, who could scarcely be heard. Miss Gayle, the soloist for the Woltmann Symphony for Voice and Orchestra, labored under the same difficulty. After intermission Kent Kennan's Concertino for Piano and Orchestra, with Paul Parmelee as soloist, was thoroughly enjoyable, warm and gay and smooth. Mr. Parmelee is an excellent player. This was a premiere, as well as the two previous works.

The Fantasy on a Hymn Tune for String Orchestra by Thomas Canning was also a "first". It is based on the hymn tune, Amanda, written by the early American Justin Morgan and is well written, scored for two string quartets and accompanying strings, appealing and sensitive.

San Francisco Men Return from Tour

Conductor and Orchestra Receive Hearty Welcome After 15,000 Mile Trip

SAN FRANCISCO.—The San Francisco Symphony was welcomed home after a 15,469 mile tour through 53 cities of the United States and Canada on May 11, and two nights later a capacity audience in the Opera House heard the special Welcome Home Concert arranged by the Junior Chamber of Commerce. The program comprised numbers most successful on the tour: Berlioz's Hungarian March and Benvenuto Cellini Overture; Beethoven's Symphony No. 7, Strauss' Don Juan (conducted by Associate Conductor James Sample); Debussy's Clouds and Festivals and Ravel's Daphnis and Chloe Symphonic Fragments, second series.

Applause greeted the first players to appear upon the stage and continued throughout the assembling of the orchestra. Then after a few minutes of silence Pierre Monteux made his entrance to be greeted by a standing audience which gave him a prolonged ovation. Conductor and players were in fine fettle, and at intermission time Mayor Roger Lapham admitted in his congratulatory speech that it had taken the international seven week tour to get him to a symphony concert! He also said he was observing how much politicians might learn about teamwork from a symphony orchestra.

Two nights later Mr. Monteux conducted the first of the three performances of the 14th of the season's series programs—an all-Russian one featuring a first performance here of Prokofiev's Fifth Symphony, prefaced by Tchaikovsky's Hamlet Fantasia, and followed by Rachmaninoff's Second Piano Concerto with Artur Schnabel as soloist.

The next week Mr. Monteux presented Bruckner's Seventh Symphony, followed by Mendelssohn's Nocturne and Scherzo from The Midsummer Night's Dream music, Sibelius' The Swan of Tuonela and Dukas' The Sorcerer's Apprentice.

MARJORY M. FISHER



Founders Day participants in the Festival (left to right): Frederick Woltman, Isleta Gayle, Dr. Hanson, Thomas Canning, Wayne Barlow and Elliot Weigarter

Ann Arbor Festival

(Continued from page 3)

above the instrumental background.

Many an intermission lobbyist expressed regret that Miss Traubel could not have been on stage to participate in the Tristan and Isolde music. However, as a purely orchestral banquet, the Liebestod was lavish; so also were the excerpts from Götterdämmerung, which included Siegfried's Rhine Journey, Death and Funeral music. Finally Miss Traubel sang the Immolation Scene to perfection, achieving such rapport with Mr. Ormandy's forces as has seldom been heard here.

For the religious simplicity of Beethoven's Missa Solemnis on May 9, the University Choral Union of some 200 mixed voices, was abetted by four top-notch soloists and the abridged Philadelphia Orchestra. The chorus lived up to its reputation of being one of the outstanding groups in the country. The unforgettable performance was under the direction of Thor Johnson, guest conductor, who received an ovation not only from perennial festivalites who recalled his work in Ann Arbor in pre-war days, but also from the new student body.

In the soprano role Regina Resnik revealed a lovely quality and musical intelligence. Opulence and mellowness marked the singing of two festival newcomers—Anna Kaskas, contralto, and John Gurney, bass. Frederick Jagel, long a favorite in Ann Arbor, sang the tenor part with his wonted vitality and insight. The orchestra caught the contagion of Mr. Johnson's fervor and became a dominant part of the whole rather than relegating itself to a minor supporting role as so often happens in the choral presentations here. The same may be said of Frieda Vogan at the organ. The Choral Union, succinct in its attacks and supreme in shading, was obviously inspired by the exalted music. The return of singing veterans greatly improved the tenor and bass sections and more than compensated for the occasional coarse grain of the soprano texture. It was an evening of tonal splendor resulting in well-earned salvos for all participants.

Children's Chorus Applauded

Mendelssohn's Italian Symphony was a happy choice to delight Ann Arbor's 400 school children who took part in the matinee concert May 10. All in white, they formed a giant horseshoe around the orchestra and listened intently as Alexander Hilsberg conducted. After the symphony he turned the podium over to Marguerite Hood, leader of the Youth Chorus, who directed the children in a Song Cycle from the Masters, deftly orchestrated by Russell Howland. The freshness of their voices brought an extended ovation shared by Miss Hood and Mr. Howland.

The Cycle included Papageno's Song from The Magic Flute; The Blacksmith and The Little Sandman of Brahms; Schubert's The Trout, The Hurdv-Gurdy Man, Hark! Hark! the Lark and Hedge Roses; The Rose Tree and Ladybird, by Schumann; Grieg's In a Boat, and Bach's While Bagpipes Sound. As an added number they gave Brahms' Lullaby.

The final portion of the Friday matinee concert was devoted to the Brahms' Violin Concerto, which served to introduce Isaac Stern to Ann Arbor. The young violinist won immediate approval through the warmth and wisdom of his playing, his virtuosity without bombast, and the perfect co-ordination with Mr. Hilsberg and his forces. If the audience's accolade was significant, Mr. Stern will be seen in Ann Arbor again.

On May 10, Ezio Pinza displayed his wonted charm in arias from Mozart's Magic Flute and Marriage of Figaro. In the Monologue, Farewell and Death from Boris Godunoff, his great vocal powers and histrionic abilities were most effectively combined. Mr.



Ezio Pinza



Charles A. Sink



Marguerite Hood conducting the Youth Chorus



Isaac Stern



Alexander Hilsberg and Ferruccio Tagliavini



Helen Traubel



Right: Thor Johnson

Left:
Robert Casadesus

Photographs, except those of Mme. Traubel and Mr. Sink, by Adrian Siegel



Ormandy presaged the Pinza spirit with a Ballet Suite, the Good-Humored Ladies, by Scarlatti-Tommasini.

Paul Creston's Second Symphony, the only American work in the entire festival, received qualified approbation. Many liked the gossamer, shimmering first movement; others were enthusiastic about the syncopated second movement, but few enjoyed both. Since this division of opinion suggests a lack of unity and coherence in the work, one wishes Mr. Creston would be orthodox and write two more movements, somewhere fusing the qualities of the first two. His orchestral palette is colorful. Stravinsky's Firebird Suite was the Saturday night high light.

Bach, Beethoven and Brahms made up the Sunday matinee bill of fare. Mr. Ormandy's transcription of the Passacaglia and Fugue in C Minor compares favorably with those of Stokowski, Stock and Respighi, with the effusions of the horn choirs taking top honors. Mr. Casadesus, who seems to grow in musical stature each year, gave a beautiful performance of the Beethoven Fifth Concerto, miraculously synchronized with the orchestra and completely devoid of ostentation.

The Philadelphians' suave delivery of the Brahms Second Symphony needs no comment. Suffice it to say that for those who want sheer beauty and perfection down to the last minute

detail, the Sunday afternoon concert was undoubtedly the high point of the 1947 Festival. However, there are many who would rather hear more new works tried out in Ann Arbor.

The closing concert on May 11 wound up the festival in a blaze of glory. Ferruccio Tagliavini was hailed for his brilliant singing of arias by Puccini, Massenet, Bellini and Meyerbeer. Recalled many times he graciously responded with the familiar Una Furtiva Lagrima.

Alexander Hilsberg conducted the orchestra in Glinka's Russlan and Ludmilla Overture, and Mr. Ormandy's arrangement of Handel's Water Music. Ravel's Rapsodie Espagnole was effectively conducted by Mr. Hilsberg before he relinquished the podium to Thor Johnson for a memorable performance of Verdi's Te Deum, which ascended to great heights, ending sublimely on a peaceful note of prayer. The chorus handled the antiphony with ease and maintained perfect pitch throughout the unaccompanied passages. It was another triumph for the Choral Union and Mr. Johnson.

No note about May Festival triumphs would be complete without a panegyric to the dynamic force behind the scenes, Dr. Charles A. Sink, President of the University Musical Society, who is responsible for the entire production.

Bach Devotees Journey to Bethlehem

By FRANCES WEISHAMPEL

BETHLEHEM, PA.

A FESTIVAL atmosphere pervaded the steel city of Bethlehem on May 16 and 17, when for two days it became the music center of the Bach world.

Devotees of Johann Sebastian Bach congregated here for the 40th Bach Festival, coming from all parts of the country to hear Bach's great music as interpreted by the Bach choir of Bethlehem in Packer Memorial church on the campus of Lehigh university.

This annual occasion is a reunion of kindred souls, for music lovers gather in Bethlehem to revel in the beauty of the music, to greet each other each season and enjoy to the utmost this musical event.

Ifor Jones, completing his ninth festival as conductor of the choir, arranged a varied program of cantatas and orchestral interludes for the first day's sessions and on the second day, as always at the festival, the Mass in B Minor was performed. Packer church was completely filled for all sessions, as was a nearby auditorium where the music was transmitted. Many gathered on the lawn, too, to hear the music as wafted to them from the church.

Mr. Jones was the guiding genius of the festival as he directed the 240-voice choir, 50 members of the Philadelphia Orchestra with Alexander



John Heft, Bethlehem Call-Chronicle
Soloists and conductor at the 40th Bach Festival in Bethlehem on May 16 and 17 (left to right) are: Edwin Steffe, bass-baritone; Ruth Diehl, soprano; Ifor Jones, conductor; Lilian Knowles, contralto, and Lucius Metz, tenor.

Zenker as concertmaster, and E. Power Biggs, organist. Soloists were Ruth Diehl, soprano; Lilian Knowles, contralto; Lucius Metz, tenor, and Edwin Steffe, bass-baritone.

Since Mr. Jones has been conducting the choir, he has realized his aim of building the Friday programs to a position equal to that of the Saturday sessions when the B Minor Mass

is traditionally presented. Seven cantatas were performed and the orchestra brilliantly interpreted the Suite in C.

Only one of these had been done previously under Mr. Jones's direction and one of them, For as the Rain and Snow, was given for the first time. Of the others, See Now, Watch Ye, Pray Ye and O Lord, This Grieving Spirit, have been sung at only one other festival. The other cantatas included Sleepers Awake, There Is Nought of Soundness and Jesus Christ, My Life and Light.

Friday was the soloists' day at the festival, while on Saturday the magnificent choruses of the Mass brought to the fore the full beauty and power of the choir.

The four soloists appeared previously at Bach Festivals and this year surpassed all other performances. Miss Diehl's high, bright soprano, Miss Knowles's rich, deep tones, Mr. Metz's high, ringing tenor and Mr. Steffe's thrilling, resonant voice were never better and the clear diction of all was particularly pleasing to the audience. Their solo work in cantatas and Mass, with their dramatic and poignant recitatives and arias, was superb throughout the sessions.

All sessions were heralded by chorales played by the Moravian trombone choir from the church tower. On Saturday morning, festival patrons were also privileged to hear an all-Bach program played by Mr. Biggs on the Nativity Episcopal church organ and a piano recital by James Friskin in the parish house, when he performed Bach's Goldberg Variations.

Mention must also be made of the virtuoso performance of the Philadelphia Orchestra members, in the Suite in C and in all their accompaniment. Some of the most memorable moments were in sequences with violin, cello, flute and oboe obbligato.

Festival of Contemporary Music Broadcast to German Audience

By LOUISE LANG

FRANKFURT-AM-MAIN

AN ambitious program of symphonic, chamber music and operatic compositions by modern composers was presented by Radio Frankfurt during the week of June 1-8. The series began with a morning program of chamber music presented as a memorial to three composers whose deaths occurred recently: von Kaminski, Falla and Bartok. The Bartok String Quartet No. 6 was a premiere in Germany; Psyche by Falla is scored for soprano, flute, harp, violin, viola and cello, and the Choral Sonata of von Kaminski was played by the well-known German organist, Helmut Walcha.

A symphonic program, featuring the work of Harrison Kerr, Hindemith and Honegger, played by the Orchestra of Radio Frankfurt, under the direction of Winfried Zillig, was also heard June 1. The composition of Harrison Kerr, Symphony in One Movement, was first performed in 1938 by the Rochester Philharmonic under Howard Hanson; and was chosen for inclusion in Radio Frankfurt's festival as an outstanding and serious symphony among those scores available for distribution from the excellent International Music Library in Berlin. Hindemith was represented by his Theme and Variations for Four Temperaments, written for string orchestra and piano—the latter played by Walter Giesekeing. La Danse des Morts by Honegger, a dramatic oratorio, completed the evening's presentation.

Mathis the Painter by Hindemith was performed June 2 by the soloists and orchestra of the Frankfurt Opera Company, conducted by Bruno Vondenhoff. Mr. Vondenhoff was formerly a conductor of opera and concert in Freiburg, and since the end of the war has been associated as musical director of the Frankfurt Opera and conductor of the Municipal Orchestra.

The pre-war conductor of the Frankfurt Opera, Paul Konwitschni, has been politically cleared as of recent date, and is now engaged by the opera in Hanover.

New Chamber Works

On June 3 the program contained all chamber music compositions which were heard for the first time in Germany; works of Emil Peeters, B. A. Zimmerman, Kurt Henssler, Rudolf Petzold and Gunther Raphael.

The orchestra concert, June 4, under the direction of Radio Frankfurt's Musical Director, Kurt Schröder, presented the Dumbarton Oaks Concerto in E Flat of Stravinsky and the Hindemith Marienleben for soprano and orchestra with Mme. Felicie Hüni-Mihacek, soloist. A Chamber Symphony for 15 solo instruments by Schönberg, a Concertino for piano and orchestra by Walter Piston, Walter Giesekeing piano soloist, and Pupazetti by Alfredo Casella completed the program.

The Chamber Music program of June 5 featured the Three Biblica Narratives, Hagiographa of Frederic Jacobi, Albert Hennige, pianist; a piano quintet of Benjamin Britten, plus his Lieder composed to poems by Michelangelo, and Britten's String Quartet No. 49 also presented by the Amsterdam String Quartet.

June 6 listed chamber music of Ernst Pepping, H. Genzmer (pupil of Hindemith), Carl Hartmann, Adolph Brunner, Hugo Distler and Francesco Malipiero.

And on Saturday, June 7; an all-French program of chamber music was offered with works by Jacques Ibert, Eric Satie, Olivier Messiaen, Francis Poulenc, Darius Milhaud and Arthur Honegger.

The final program of June 8 comprised a morning chamber music concert offering the Hindemith Harp Sonata, Winfried Zillig's songs to poems of Rilke, Wolfgang Fortner's

Flute Sonata, Hugo Puetter's Piano Sonata, and Sonata for Two Pianos by Stravinsky.

The program of Symphony music that evening concluded the festival and featured the Municipal Orchestra, Bruno Vondenhoff conducting. The program contained the Shostakovich Fifth Symphony, the Hindemith Concerto for Cello, Ludwig Hoelscher, soloist, and the Stravinsky Symphony in C Major.

Mr. Heinz Schröter, under whose artistic direction this entire festival of modern music has been conceived, also engaged the services of outstanding critics and music directors, who opened several of the programs with discussions on modern composers. Dr. Karl Holl, the critic of the former Frankfurter Zeitung, now residing in Wiesbaden, gave the address for the opening concert, Why Modern Music? He was followed by the appearances of Dr. E. Ringling, representing Radio Cologne, Dr. Karl Wörner of Heidelberg, Dr. Ernst Laaff of Mainz, and Dr. Heinrich Strobel of Baden-Baden.

This week of modern music was not only important because of the wealth of outstanding composers presented, but it represented the ambition of Radio Frankfurt to have the music of composers heard, which was banned to German audiences for many years.

ASCAP Board of Directors Announces Appointments

At a meeting of the Board of Directors of ASCAP on May 19 occasioned by the death of General Manager John G. Paine, it was decided to discontinue the office of General Manager, and the following appointments were confirmed: Herman Greenberg, Sales Manager, in charge of all licensing activities; George A. Hoffman, Comptroller, in charge of accounts, finance and general personnel; Richard F. Murray, Manager of Foreign Relations, in charge of foreign matters, internal statistical departments and publicity department; Herman Finkelstein, Resident Counsel, in charge of all legal activities carried on at the premises of the society. Schwartz and Frohlich, General Counsel, will be in charge of litigation as heretofore.

Debussy Opera Staged in Naples

NAPLES

Contrary to general expectation the Neapolitans enthusiastically acclaimed Pelléas et Mélisande when Debussy's opera was recently given at the San Carlo Theatre by singers from the Paris Opéra Comique under the conductorship of Albert Wolff. The work received three performances, each of which drew large audiences. The hearers followed the opera with almost religious devoutness and applauded the performers with effusive warmth at the conclusion of every act.

The Mélisande of the occasion was Renée Mazella, who scored a great personal success and shortly afterwards displayed her versatility by admirable embodiments of Violetta in La Traviata and Cio-Cio-San in Madame Butterfly.

Other features of the Neapolitan music season, which has now come to a close, were two new operas by living Italian composers—Terenzio Garigiolo's Il Borghese Gentiluomo (Le Bourgeois Gentilhomme) and Mario Persico's La Bisbetica Domata (The Taming of the Shrew). Both operas scored successes. The most interesting event of the symphonic season was a concert under the direction of Victor de Sabata, who now ranks as perhaps the best conductor in Italy today.

F. S.

Canadian Orchestra To Appear in Carnegie

MONTREAL, CAN.—The Montreal Women's Symphony, 75 musicians, Ethel Stark, musical director and conductor, will give a concert in Carnegie Hall next Nov. 29. It will be the first appearance of a Canadian orchestra in the United States and the first concert ever to be given by an all-woman symphony orchestra in the famous hall.

G. P.



Virgil Thomson

Connoisseurs Hail Stein-Thomson Opera

(Continued from page 3)

and steadier success than its brilliant predecessor, *Four Saints in Three Acts*, but it seems hardly tailored for a berth on Broadway. Rather should it be judged as yet another venture in musico-dramatic form, another signpost, but still perhaps too caviarish for the general taste. We still need the smaller repertory theater for the Menottis, the Brittens, the Thomsons.

"Mother" makes a good deal more sense than "Saints"—but too much to make it entirely a flight of subtle fantasy, too little to give it true dramatic power. Even so, the late Miss Stein reined in her vocabulary to fit the tale of Susan B. Anthony's struggle for woman suffrage so that Susan as a character has meaning and profile. And the sharp lightning flashes of Stein wit are often present, as well as the completely captivating non sequiturs. Time meant nothing to Miss Stein, so that in the 19th century scene you meet Daniel Webster, Anthony Comstock, John Adams, Lillian Russell, Ulysses S. Grant and Thaddeus Stevens, as well as characters designated Virgil T. and Gertrude S.—the latter pair a sort of Greek chorus of comment. It is hardly necessary to be literal about it, but if you wish, you can find the forces of a century which were arrayed against suffrage portrayed here, together with its advocates.

There is a moral, too, if you search closely. Susan remarks, rather late in the play, "I am not puzzled but it is rather puzzling". (Occasionally the audience would agree.) Later, she mournfully says: "Has it not gone because it has been had?" It is a sorry commentary on crusades, but nevertheless should not be applied to the cause of American opera, not just yet.

Typical Stein-isms

Typical Steinian comments on all sorts of things turn up in the progress of the three acts. On finance: "Is money money? Isn't money money? . . . Why, why why?" On humor: "To be funny you have to take everything in the kitchen and put it on the floor . . . go to bed and leave the door open—that is what you do when you are funny". On pride of family: "I am an Adams and therefore not pitiable." On stubbornness (General Grant): "As long as I sit I am sitting". On rectitude: "It is very useful to be right; it does what it does if you are right." On men: "When men are men, how can they be mixed?" And later: "What are men? They are afraid of women. Men are afraid for themselves; women are afraid for their children: That is the real difference between men and women."

There is also the delicious remark from Angel More, the sweet young thing who is always being genteelly

pursued by Daniel Webster and who, apropos of nothing, says suddenly: "Daniel Webster needs an artichoke". And there is the curiosity of Jo the Loiterer, who wanders in and out with his girl, Indiana Elliot, marries her and finally changes names with her. "Has everybody forgotten Isabel Wentworth?" he asks plaintively. "Why shouldn't everyone forget Isabel Wentworth?" is the retort. A character by that name is listed in the cast but this reviewer never identified her, much less remembered her.

Along with Jo's and Indiana's romance goes another, the pale, frustrated affair of John Adams, who would kneel to propose to her if he were not an Adams, and Constance Fletcher, who is said to be in real life an American playwright and friend of Miss Stein's. This provides many of the most charming moments of the evening.

Through all of this plot and counterplot, Susan's selfless ardor weaves like a strong, dependable cable. After her cause has been won ("You will do your best for any Cause which is a Cause—any Cause is a Cause because . . .") she comes back as a ghost and makes her statue live for a final soliloquy in the mood of futility and gentle despair.

A Supple Score

Mr. Thomson's special gift, that of setting English words to music so flexible that it is a supple glove for an expressive hand, is nowhere more apparent than in this latest effort. It is to this uncanny talent that we owe the apprehension of so much of the text. His musical web is never thick, always transparent (sometimes to the point of thinness) and as limpid as the prose itself. He treats recitative more sensitively than most and his ear for the jeweled phrase is a delicate one. Occasionally when the text permits him to soar lyrically, he writes a good "aria"—such as Susan's first scene "They all listen to me", a truly oratorical bit, and her moving song in the second scene commenting on the Negro subjection: "Would you vote if I could not?" Similarly suiting music to material, the composer has used tinkly waltzes, tunes of popular hue and a great many of hymnal and martial cast. Certain choruses are extremely effective. It is clear, shining, lucid and often amusing, this musical score.

A Literary Conceit

Only in the third act is interest not sustained, this reviewer feels. Susan B.'s apotheosis is a literary conceit, not a dramatic structure. And Mr. Thomson's music grows thin with muted trumpets and occasional drum rolls until a certain monotony sets in. In a less "old home week" atmosphere, the house might well have been half-empty at the final curtain.

Much credit for the production goes to John Taras, who directed, and to Paul du Pont, who provided sets and costumes of delicious flavor and color. Otto Luening conducted the orchestra masterfully. Among the singers in the enormous cast, Dorothy Dow scored a personal triumph for her impersonation of Susan B. Others deserving mention were William Horne as Jo the Loiterer, Carolyn Blakeslee as Angel More, Bertram Rowe as Daniel Webster, Robert Sprecher as John Adams, Alice Howland as Constance Fletcher and Nancy Reid as a curvaceous Lillian Russell.

Women have the vote, thanks to Susan B. and her kind, and we have a new American opera, thanks to Gertrude Stein and Virgil Thomson. Wasn't it all worth while in spite of Susan's gloomy prediction?

QUAINTANCE EATON

NEW NATIVE WORKS AT COLUMBIA FESTIVAL



Thor Johnson conducts the Juilliard School orchestra in a rehearsal of *Gilgamesh*, the new cantata performed at the first concert of the third annual Festival of Contemporary American Music at Columbia University. At left, Andrew McKinley goes over his title role; at right, Nicolai Berezowsky, composer

Choral, Orchestral, Chamber List Proves of Uneven Quality

By ROBERT SABIN

THREE concerts of choral, orchestral and chamber works were given at the third annual Festival of Contemporary American Music in Columbia University's McMillin Theatre on May 16, 17 and 18, under the sponsorship of the Alice M. Ditson Fund. Thor Johnson conducted the chorus and orchestra of the Juilliard School in the opening choral program, which was made up of Vittorio Giannini's *Concerto Grosso* for strings, Leo Sowerby's *The Canticle of the Sun* and Nicolai Berezowsky's *Gilgamesh*, a Babylonian Epic Poem for soloists, mixed chorus and orchestra in its first performance.

Mr. Giannini's *Concerto Grosso* proved to be pleasant, expertly written music, more or less like dozens of other Suites in the Olden Style produced by various composers since the 18th century but with a flavor of its own. Its use of pungent harmonies and unusual sonorities offset its conventionality in other respects, and the orchestra gave it a stirring performance.

A work of profound religious feeling and great eloquence, Leo Sowerby's *Canticle of the Sun* received the Pulitzer Prize in 1946. It was commissioned by the Ditson Fund, and was performed in Carnegie Hall by the Schola Cantorum in 1945. At second hearing the music seemed even better than it did two years ago, though it must be confessed that the performance was far inferior. This was no fault of Mr. Johnson or the young musicians, but owing to the fact that the chorus had to be crowded back of the orchestra on the inadequate stage so that the complex texture of the score was often obscured by the acoustical conditions. But even under adverse circumstances, the glow of Mr. Sowerby's music was not lost.

Gilgamesh (a name which was variously pronounced by the performers) was a king of Uruk, a city in southern Babylonia. About 2000 B.C. a local poet wrote an epic about his exploits which was set down in cuneiform symbols on twelve clay tablets, which were discovered some 3,850 years later

in the ruins of the palace of Assurbanipal at Nineveh. After various adventures the text was finally done into English by William Ellery Leonard, working in collaboration with the German scholar, Hermann Ranke. This version was freely adapted by Alice Berezowsky and Robert Shaw for Mr. Berezowsky's purposes.

In the foregoing nothing has been said about the music, but truth to tell, there is little to be said. The composer seems to have been overwhelmed from the start by the symbolic nature of the poem, which concerns *Gilgamesh's* quest for the secret of eternal life. At one point, when a bull was sent down from heaven, the orchestra imitated the sound of snorting and trampling; at another, the chorus gave an all-to-literal imitation of the sobs and moans of the king when his friend Engidu dies. But there was little coherence and even less power or vision in this score. Here and there were touches of instrumental color which reminded the listener of happier and less pretentious works by Mr. Berezowsky. The soloists, Andrew McKinley, Mariquita Moll, Frances Lehnerts and Chester Watson, and the

(Continued on page 26)



Alfred Wallenstein, conductor of the Los Angeles Philharmonic, rehearsing for the Columbia Festival

AMERICANS FOR EUROPEAN OPERA

Soprano Engaged By Stockholm Opera

Christine Lindberg, mezzo-soprano, protegee and pupil of Karin Branzell of the Metropolitan Opera, has been



Christine Lindberg and her teacher, Karin Branzell

engaged at the Royal Opera, Stockholm, the first time an American debutante has been engaged for leading roles at that opera house without an audition.

Miss Lindberg was engaged upon the recommendations of Mme. Branzell, who herself made her debut at this same opera house. Fritz Busch and William L. Stein recently returned from Sweden with Miss Lindberg's contract.

The singer was born 21 years ago in Chicago and grew up in Texas. She came to New York some 2 years ago. Both her parents were born in Sweden.

At the end of the summer spent studying in Switzerland with Mme. Branzell, the two will proceed to Sweden, Miss Lindberg to start her engagement and Mme. Branzell for a concert tour through Scandinavia.

Tenor to Appear at Verona Festivals

Richard Tucker, tenor of the Metropolitan Opera, has been invited to appear at the Verona Opera Festivals in Italy this summer. From July 27 to Aug. 17 he is scheduled for four



Richard Tucker as Enzo

performances of Enzo Grimaldo in La Gioconda, the role with which he gained wide acclaim at his Metropolitan Opera debut, and two performances of Ricardo in Ballo in Maschera.

The opera performances in Verona are given in the famous outdoor Arena which seats 25,000 persons. Mr. Tucker is the first Metropolitan tenor to be invited to sing in Italy since the war.



Publifoto

SVED APPEARS IN ITALY
On his first visit to Italy in six years, Alexander Sved (right) is seen with Giacomo Lauri-Volpi in Milan, where they sang in opera together

Returning to Italy after six years absence, Alexander Sved, baritone,

has been singing at La Scala in Milan, where he appeared for the first time in the role of Hans Sachs in Die Meistersinger. He has also given concerts at the May Festival in Florence and sung in opera at Rome, Venice, Pisa and Turin, where he broadcast on the Martino Rossi hour. Mr. Sved will also make recordings in Turin.



V. F. Stern

SOPRANO AND TEACHER

Mimi Benzell (right) and Olga Eisner. Miss Benzell is in London where she is starring in the operetta The Chinese Nightingale and will also appear with the Royal Philharmonic under Sir Thomas Beecham

Three Composers Win Boulanger Award

The Judges of the Lili Boulanger Memorial Fund, Inc., consisting of Aaron Copland, Serge Koussevitzky, Walter Piston, Igor Stravinsky and Nadia Boulanger, have announced the names of three young composers to whom awards have been made. They are the Michal Spisak and Antoni Szalowski, two Polish composers now living in Paris, who had previously shared the award in 1944, and Paul DesMarais, an American veteran.

Mr. Spisak's Concerto for Bassoon and Orchestra, which had its first performances recently in Paris and Geneva, has been selected to be played at the International Festival of Contemporary Music in Copenhagen in June.

Mr. Szalowski's compositions have received wide recognition in Europe. Last year three radio programs devoted entirely to his music were broadcast from London, Paris and Cracow. He is now working on a ballet and a Sonatina for Oboe and Piano.

Mr. DesMarais was born in Michigan in 1920 and studied harmony and counterpoint with Leo Sowerby at the American Conservatory in Chicago. He is now majoring in music at Harvard, where his Suite for two pianos has been played in two concerts.

Juilliard School Revises Curriculum

FAR-REACHING changes in music education are embodied in the revised curriculum of the Juilliard School of Music, announced by its president, William Schuman, on May 13. These changes represent a new point of view rather than a mere substitution of one syllabus for another. They will emphasize the dynamic nature of the materials of music and will close the gap which at present exists between the actual performance and creation of music and the academic study of it in unrelated courses. The curriculum will go into effect next fall.

The present theory department of the Juilliard School will be discontinued and replaced by a department of Literature and Materials of Music. Students will no longer be instructed in harmony, ear-training, dictation and sight-singing in isolated courses, made up largely of abstract techniques and graded exercises, which have come to be accepted as a substitute for the understanding of music itself. They will all study the Literature and Materials of Music, listening, playing and singing, exploring at first hand the styles and techniques of great composers of all periods. The text of these courses will be music itself, and the training will enable students to think in terms of living composition.

"Do Away with Dogma"

"The present education in the theory of music," explained Mr. Schuman, "has failed so largely because it is based on theoretical dogma which bears little or no living relationship to musical performance. In order to be effective, the study of music must be made meaningful to the student. This can only be accomplished by approaching the language of music through works of art composed in that language, and not through a consistent consideration of technical procedures as ends in themselves. The solution does not lie in substituting another 'system' for the present one. For it is possible and, in fact, easier for the student to understand the techniques of composition, mistakenly called 'theory', through studying the music he is performing rather than through textbooks, however excellent. The music is, after all, the primary

source material and has within it all the composer's concepts of form, melody, harmony, rhythm, counterpoint, orchestration. Given the proper guidance, the student can make use of this primary source to greater advantage than a secondary one."

He added that the basic procedures of traditional harmony can be mastered by an intelligent student in 12 weeks, instead of the years that have been expended repetitiously in going over the same technical abstractions. This does not mean that the student will be less thoroughly trained, but just the opposite, for he will examine analytically works of many styles and periods which he is actually performing or studying. Standards of technique and musical understanding will be as high or higher than ever, but they will be established in a creative way.

Additions to Faculty

No school is better than its teachers, Mr. Schuman pointed out, and the plans for the new curriculum have been threshed out by a group of 17 Juilliard faculty members and advisers. Several new additions to the staff have been made. These include Frederic Hart, theorist and teacher, on leave from Sarah Lawrence College; Vincent Persichetti, composer and teacher at the Philadelphia Conservatory; Roger Goeb, composer, performer and faculty member at Bard College; Robert Ward, composer, conductor and teacher at Columbia University; Peter Mennin, composer and teacher at the Eastman School of Music; Julius Hereford, teacher, pianist and music historian; and Richard Franko Goldman, conductor and composer. Elaine Brown, on leave from Temple University, will be associate director of choral music with Robert Shaw. She will direct the formation of graded courses in choral singing which will replace the present classes in sight-singing exercises.

In explaining the overall plan for the new curriculum Mr. Schuman divided the work of the school roughly into five areas: 1) major in performance and composition, a training laid out over five years, with six years required for a master's degree; 2) literature and materials of music; (Continued on page 29)



Romani

AMERICAN SINGER SIGNS WITH ROME OPERA
Lilly Windsor, American lyric soprano, signs the first contract given an American artist in 30 years by Royal Opera of Rome. Left to right: Signor Giovannelli, assistant general manager; Signor Avvocato D'Adamo, general manager; Miss Windsor; Maestro Santini, artistic director

MEPHISTO'S MUSINGS

Dear Musical America:

There was one discrepancy in your recent Radio Poll which was so amusing that the *New York Times* picked it up for a box on its Sunday radio page. I thought I wouldn't mention it as it might embarrass you, but on mulling it over, I've decided to tell. Because it's really not embarrassing. It only goes to show that a good thing doesn't get lost.

You remember you asked the nation's music critics and editors to vote on the best instrumental ensemble on the air. Well, they picked out the NBC String Quartet for first place. In third place was the Fine Arts Quartet, which broadcasts from Chicago and which was in the news recently by giving the American premiere of the Shostakovich Third Quartet (see below).

But—in second place was the First Piano Quartet. You recall the fine ensemble made up of Adam Garner, Vee Padwa, Frank Mittler and Edward Edson. They won third place last year. You can imagine what an impression they must have made on your voters. Because they weren't even on the air this year.

That is, they weren't on the air until the very day your poll results were announced. For on Sunday, May 25, they returned to NBC for an eight-week series. You may laugh all you want to, but I think the four piano gentlemen should be very highly complimented on their ability to make and keep friends.

Vladimir Horowitz is even more puzzled. He was voted third place among pianists. And he hasn't broadcast at all for months!

Did I say above that the NBC String Quartet won first place? There's another quirk to this. When they received their award, there were eight men instead of four to share it. Your readers probably noticed the double picture in your last issue. One ensemble alternates with the other. Makes life interesting and varied, say I. The more the merrier, say I.

* * *

Once again, Shostakovich has made "more news than music." If

the brass fanfare which attended the American premiere of his Third String Quartet had been added to the quartet itself, we might have had something—a chamber orchestra, perhaps, and a good thing, too. At least so I'm told. I was more interested in watching the crowd at the Soviet Consulate where the piece had a private hearing before its public airing over ABC. As before, when Horowitz played Prokofiev's piano sonatas in that mansion on 61st St., there were great and near-great gathered for the music and the vodka. This time, composers were chiefly in evidence. I won't name names, but I wish you could have heard some of the comments. "Bach did better even if he didn't write any string quartets," was one of the mildest. But the one I like best came from a great gentleman—still no names, please.

"I would so much like not to like it," he murmured. "But," and he sighed, "I like it!"

* * *

Speaking of radio as I still seem to be, what's the idea of this new program on Thursday nights called "Musical Americana"? You'll undoubtedly be getting enquiries about it. So I'll answer them for you. No, indeed, you are not the sponsor for that NBC program. A coffee company is. No, you didn't even know it was going to happen. No, they didn't ask if they might borrow the title of your column on the page opposite the editorials. And, finally, no! it is *not* your style. It's mostly about "popular" tunes with the "songstress", Frances Langford, to sing them.

Yes, you're slightly peeved about it. But not enough to give me any more space.

* * *

This story has already appeared in a New York daily newspaper and in the *New Yorker*, as well as providing a paragraph for the NBC Radio Reporter in a recent broadcast, but there's a chance you haven't heard it, so I'll repeat it again, as the less literate radio announcers say. I don't know whether your reviewer noted that Arturo Toscanini was in a box the opening night of Menotti's two operas, *The Telephone* and *The Medium*, but sure enough he was—applauding vigorously. He went back a second time, too, so Gian-Carlo Menotti told me at a rehearsal for *The Telephone*, which was broadcast over CBS' Invitation to Music the other night. Anyhow, the story in all this concerns the Maestro's amusement with Menotti's clever little curtain raiser. At the end, you will remember, the heroine gives her phone number to the hero.

"I have a friend who is exactly like your Lucy", Toscanini told Menotti. "She, too, has telephitis. I am going to bring her to a performance. Will you, instead of Lucy's number, give hers?"

I'm told that this was done, to the Maestro's great delight and the amazement of his lady friend. Instead of Stevedore three-five—nyun-ooooooooooooo! Lucy said—but I'm too much of a gentleman to divulge the lady's number. You can't even look it up. Better ask the Maestro.

* * *

Sir Thomas Beecham, the Brit-

AD LIB

Les Allen



ish conductor who is by no means a stranger in newspaper headlines, recently got his name in the public press again. Usually this occurs as the result of some unorthodox action or some opinion voiced by Sir Thomas, but this time the maestro's name was flashed around the world merely for being cautious—an accomplishment which only a half-dozen or so persons I can think of off hand could achieve.

Of course, when Sir Thomas is cautious he is cautious in the Beecham manner, which means that sparks fly and there is a great whoop-te-doo in general. It seems that Lady Beecham was to play a Mozart piano concerto which her husband was to conduct in the Mozart Festival held in London last month. Trouble began when she became ill and the famous conductor refused to get a substitute maintaining that his wife was the only person, with the possible exception of Bruno Walter, who could play the work properly with him. The performance of the concerto was cancelled. "I am taking no chances with not getting artistic unity where my favorite composer is concerned," said the cautious one.

"Tommyrot!" said Harold Fielding, Sir Thomas' impresario who evidently saw the matter in a different light. "—an insult to our foremost British pianists. There are pianists who would have given a performance to the entire satisfaction of all." Mr. Fielding thereupon dissociated himself from the concert, the festival and Sir Thomas.

Other than that the festival went smoothly enough except for such minor Beechamisms as defying the management's suggestion on opening night that those in the orchestra and boxes wear evening clothes by appearing himself in a white coat, stopping the program to ask

the audience at what time it would like the concerts to start and hitching his coat which he found too tight for him which brought the house down in what is generally called, "gales of laughter."

* * *

I have here on my infernal desk reports from a couple of favorite young fiddlers, describing their exploits abroad. One of them is Arnold Eidus, 23 years old and a New Yorker, who won the Jacques Thibaud International Competition for Violinists in Paris. This piece of work on the fiddle netted him 50,000 francs, one violin, and engagements for 38 concerts. Concerning his concert tour, he reports that the general public in Europe seemed glad to hear an American play, but the professional musicians appeared somewhat disturbed at the idea of native American artists becoming important in European music circles. This aptitude for dissension is not peculiar to violinists, although when I turned my foster-son Paganini loose on the world, I planted the seed for devilish capacities among string players.

Ricardo Odnoposoff, the other fiddler, has also been well-received of late by European audiences. In fact, so devilishly well has he been playing that the management voluntarily increased his concert fee by 20,000 lire at his second appearance at La Scala, and at Brussels 200 extra seats had to be put on the stage. Odnoposoff was born in Buenos Aires, which makes him a South American in spite of his name. Good Satanic fiddling will make its way, no matter whence it may come, gloats your

Mephisto

Concerts in New York

Zino Francescatti, Violinist
Robert Casadesus, Pianist, May 5

High expectations were fully fulfilled at the recital for the benefit of the pension fund of the New York Philharmonic-Symphony which Robert Casadesus and Zino Francescatti gave in Town Hall on May 5. For the pianist and violinist worked together in that musical fraternization which makes good chamber music playing one of the most democratic of experiences. Each was constantly heedful of the other in matters of dynamics and personal style. And the program was a model, consisting of Bach's Sonata in A, No. 2, Brahms' Sonata in D Minor, Op. 108, and the Debussy and Franck Sonatas.

The most memorable of the evening's performances was their interpretation of the Debussy sonata. Mr. Casadesus played the piano part with feathery lightness and iridescent tone colors, and Mr. Francescatti evoked the rhapsodic quality of the work brilliantly. Though perfectly controlled, this playing had genuine fire and freedom. In the Franck sonata the artists were equally happy in their treatment of its bravura aspects and its soaring melody. From the technical point of view their treatment of the Bach and Brahms sonatas was impeccable, of course, but here one could have wished for more of the warmth and instinctive surety which characterized the second half of the program. Altogether this was such a splendid evening of music that one hopes that Mr. Casadesus and Mr. Francescatti will give us more concerts, either for the benefit of others, or, as they would richly deserve, for their own. S.

Dorothy Danzig, Pianist, May 5

Dorothy Danzig, a young pianist who made her local debut two seasons ago, was heard in recital at Times Hall on May 5, when technical neatness and clarity of articulation again characterized her playing of a program wisely chosen to exhibit her best qualities to suitable advantage. Two Scarlatti sonatas were tastefully handled, the essential framework being carefully observed, and the Fantasia Pieces, Op. 12, by Schumann revealed a ready musical responsiveness to their various moods. If she did not exploit the dramatic element of the first movement of the Beethoven Sonata in D Minor, Op. 31, No. 2, or plumb the emotional depths of the Adagio exhaustively the work was approached with sensitivity and a sincere simplicity and the closing Allegretto was given an appropriately fluent and graceful performance. The program further contained the Brahms Intermezzo, Op. 119, No. 1, and Rhapsody, Op. 79, No. 1, Debussy's Suite Bergamasque and the Delibes-Dohnanyi Nails Waltz. C.

Henriette Michelson, Pianist, May 9

Chopin's Mazurkas Op. 17, No. 4 and Op. 24, No. 2, as well as the F Minor Ballade were the most all-round satisfactory features of the recital which Henriette Michelson gave before a large and applauding audience at the Town Hall on May 9. They were done with a poetic feeling, a rhythmic security and a finer quality of tone than had been manifested earlier in the evening and to some degree made amends for some dis-affecting elements in the pianist's performances of Bach and Beethoven, whose Toccata and Fugue in G Minor, organ chorale prelude I Call on Thee, Lord (Busoni's transcription) and Sonata, Op. 111, respec-

tively, constituted her obeisance to these masters. In these works and again in the Schumann Toccata Miss Michelson's tone seemed thin and lacking in color and her jerky rhythms and erratic tempos gave her playing an arbitrary and illogical character.

Bela Bartok's Hungarian Peasant Songs were perhaps less affected than the preceding classic works by these wilful aspects of her pianism. She brought her program to a close with Brahms' Handel Variations. Y.

Sophia Vembo, Contralto, May 11

Sophia Vembo, contralto, made her American debut in Carnegie Hall under the auspices of the Greek War Relief Association on May 11. Excepting for a few recitations in English, the program was entirely in modern Greek. Miss Vembo's voice is somewhat somber in quality but agreeable and well-produced. The recital would have been more interesting to those who do not know Greek, if translations had been provided. Accompaniments were played by Leo Rapiti who composed several of the songs offered, and by Menios Menolitsakis who was also heard as accordion soloist and whistler. The audience was a large one and highly appreciative. N.

Maybelle Van Rensselaar, Contralto, May 11

Maybelle Van Rensselaar, Negro contralto, gave a recital in the Town Hall on the late afternoon of May 11.

with Otto Guth at the piano. Miss Van Rensselaar's voice is a true contralto of fine quality and well managed save for an occasional tendency to drop in pitch in its highest register. Her approach to her songs was musicianly and showed conscientious study and attention to detail.

A group of over-familiar early Italian works began the program, the composers being Monteverdi, Falconieri, Torelli and Legrenzi. For the second group the singer chose French songs by Fauré, Aubert, Hahn and Ravel. Of these the best sung was Hahn's setting of Verlaine's L'Heure Exquise. Following was a recitative and aria, Ah! Quel Giorno from Semiramide and then a brace of familiar Brahms Lieder, all well presented. The final group was by Rachmaninoff, Scott, Beach and Spross. D.

American-Soviet Concert, May 12

The American-Soviet Music Society gave an evening of theatre music of two lands at the New York City Center on May 12. Each work was introduced by Alfred Drake. Most amusing of the evening's presentations was Walt Disney's unforgettable impression of Rigoletto with Mme. Clara Cluck, called Mickey's Grand Opera. Because he is so popular, it is easy to take Disney for granted, but these early films of his were genuine masterpieces of their kind. Next on the program was Valerie Bettis' Yerma, after the play by Garcia Lorca, in which the dancers

RECITALS

were Lucas Hoving, Doris Goodwin and Miss Bettis. Perhaps because of the too literal dramatic outlines, the work seemed diffuse and obscure, though there were some powerful passages of primitivistic movement. Leo Smit's score, for flute, trumpet, bassoon and piano was rhythmically weak and undramatic. It was capably played by Harry Moskovitz, Charles Sirard, Leo Gomberg and the composer.

An example of Russian film music, a reel from Girl 217, with a score by Khachaturian was shown. It was florid and richly orchestrated, but Khachaturian's Lisztian facility is not suited to such a tragic theme. An excerpt from Prokofiev's Betrothal in a Convent, after Sheridan's Duenna, was sung by Jean Handzlik, William Hess and Edwin Steffe, with William Jonson accompanying at the piano. Marc Blitzstein had made the English adaptation. Without Prokofiev's orchestration and in a fragmentary form it is impossible to form a reliable impression of the work; but what one heard was singularly lacking in the composer's characteristic wit and it was melodically commonplace. Louise Gruenberg's imaginative score for Pare Lorentz's documentary film The Fight for Life, and an excerpt from The New Gulliver, which was directed by A. Ptushko with music by Lev Schwartz, offered two further examples of American and Russian film music.

Jerome Robbins and Annabelle Lyon danced a delectable suite, with choreography by Mr. Robbins, to Prokofiev's Summer Day, which was sensitively played by Ray Lev. Though the piano pieces themselves are tenuous, Mr. Robbins' lively sense of humor and fantasy made the hit of the evening. The final offering was a series of excerpts from Gail Kubik's A Mirror for the Sky, with book and lyrics by Jessamyn West, heard for the first time. Natalie Bodanya had the role of Lucy and Paul Matthen that of Audubon. Frank Glazer and James McConkie played a two piano arrangement of the score. The work is placed in pioneer times and has John James Audubon as its central figure. What the rest of the score is like is anybody's guess, but the portions heard at this concert sounded strained, lacking both in good, bouncing tunes and dramatic vitality. Although this concert was far less interesting than the exhilarating folk music evening sponsored by the American-Soviet Music Society earlier this season, it was basically a good idea, and one wishes the group good fortune in its cultural exchange project. S.

John Harms Chorus, May 13

Every new opus from the workshop of Jaromir Weinberger proves that he is the composer of exactly one work, the opera Schwanda. And the best things in Schwanda are not Mr. Weinberger's original inventions but larger or smaller traces of Czech folk melody rubbed through the sieve of Smetana. His latest creation, a cantata (or should one say oratorio?) entitled Ecclesiastes—based on the grandiose texts from Holy Writ that have as their keynote the words of the Preacher: "Vanity of vanities; all is vanity"—is just one more case in point. Composed especially for the John Harms Chorus and presented by that organization for the first time anywhere at the Town Hall, May 13, it was heard by a small audience and received with decidedly modified raptures.

Ecclesiastes is written for chorus, soprano and baritone soloists and organ. It consists of two parts, each of seven longer or shorter numbers variously classified in the program as passacaglia, scherzo, anthem, fugue, (Continued on page 20)

Orchestra Managers Hold Meeting



At the conference of managers of major symphony orchestras held in Indianapolis are, seated, left to right: A. M. See, Rochester Philharmonic; Phil Hart, Seattle Symphony; George A. Foster, New Orleans Symphony; Norman Stuckey, Columbus Symphony; Howard Harrington, Indianapolis Symphony; Ruth Cowan, Salt Lake City Symphony; Arthur J. Gaines, Minneapolis Symphony; J. E. Speas, Asst. Mgr., St. Louis Symphony. Standing, left to right: J. W. Elton, Toronto Symphony; Francis Deering, Houston Symphony; Carl J. Vosburgh, Cleveland Orchestra; Arthur Judson, New York Philharmonic; George A. Kuyper, Chicago Symphony; Robert MacIntyre, Buffalo Philharmonic; James Hart, Portland Symphony; C. C. Cappel, Baltimore Symphony; M. L. Henderson, Kansas City Philharmonic

INDIANAPOLIS
TWENTY of the 26 accepted members of the conference of managers of major North American symphony orchestras convened in Indianapolis May 14 and 15 for their annual two-day business meeting. The Indiana city was chosen for the 1947 conclave as a tribute to the Indianapolis Symphony, which has just completed its first decade under the direction of Fabien Sevitzky and as a member of the major group.

Because the dates of the meeting preceded the closing of the fiscal year of a number of the orchestras, the executives postponed until autumn the customary release of statistical data for the past season.

The managers expressed great satisfaction with the progress of symphonic music during the past year, and faith in an even more successful future. Public demand for concerts is the best gauge for the success of good

music, they said in effect, and public demand during 1946-1947 necessitated the playing of more concerts than have ever before been presented during a single season.

Attending the conference but not shown in the picture were G. E. Judd, Boston Symphony; J. M. O'Kane, Cincinnati Symphony; Helen Black, Denver Symphony. Members of the conference who did not attend were Earl McDonald, Philadelphia Orchestra; Edward Specter, Pittsburgh Symphony; Wilfred Davis, Los Angeles Philharmonic; Howard Skinner, San Francisco Symphony; J. E. Mutch, National Symphony; J. A. Federhen, Oklahoma State Symphony.

The 1948 meeting of the managers will be held in Baltimore in May, it was announced by C. C. Cappel, manager of the Baltimore Symphony, upon his return from the Indianapolis convention.

Brooklyn Organizes Major Orchestra

Herbert Zipper Engaged to Conduct Group of 100 Musicians — Idea War-born

A permanent symphony orchestra with a winter season of 40 weeks and a summer season of eight weeks is being organized in Brooklyn and will begin its concerts in October, it was announced at a press conference held in the Hotel New Weston, New York City.

The idea for the organization is the outgrowth of concerts of the Manila Symphony conducted in Manila by Herbert Zipper during the war and which many GI's attended.

Mr. Zipper conducted and taught music for many years in Germany and Austria. When Hitler took over Austria in 1938, he was imprisoned first in Dachau and then in Buchenwald. Released temporarily in early 1939, he fled from Vienna to Paris. He was offered and accepted the posts of director of the Manila Symphony and head of the Academy of Music in Manila that same year.

When Pearl Harbor was attacked, Mr. Zipper hid the symphony's instruments and scores in Manila and, despite repeated efforts by the Japanese to get him to conduct for them. After a time he re-formed the Manila Symphony and gave the first concert amid the ruins of Santa Cruz Church the day after V-J Day.

The basic plan was to found an orchestra of approximately 100 professional musicians who will be employed on a year-round basis. It was felt that under this plan of job security the turnover of musicians from year to year will be much less, a better orchestra will be developed and the symphony will eventually grow into a community institution. The Mu-



Herbert Zipper

sician's Union of the American Federation of Labor has been approached and has expressed its approval of the idea.

Among the first things the Brooklyn Orchestral Association did was to conduct a symphonic survey in Brooklyn. This project was headed by Milton J. Ferguson, chief librarian, of the Brooklyn Public Library system and the questionnaire was prepared under the supervision of Irving Lorge, psychologist at Columbia University. The survey included numerous appearances before civic organizations by volunteer workers to distribute the questionnaires, as well as a direct mailing to Brooklyn subscribers by the New York Times radio station WQXR.

Each person, receiving a questionnaire was asked to sign his name, address, 'phone and occupation and also to answer eight questions covering his preference in time, soloists, length of program and price. The public response was overwhelmingly in favor of a Brooklyn orchestra.

Melbourne Events

(Continued from page 4)

Puccini's *Mi chiamano Mimi* and *Un Bel Di*.

Boisterous and undisciplined playing by a visiting Polish pianist, Hendryk Mierowski, made a poor impression at his opening recital in Melbourne. A nobly proportioned program of Chopin, Brahms, and the Bach-Busoni Toccata and Fugue in C was defaced by strenuous and unrelieved fortissimos, misuse of the sustaining pedal and irrelevant speeding. Mierowski possesses many valuable pianistic qualities in addition to an excellent repertoire, but as displayed on April 26, his keyboard method is in urgent need of overhauling and refinement.

Another disappointment for music lovers was the non-appearance (through indisposition) of John Dudley as Narrator in the Melbourne Philharmonic Society's production of the *St. Matthew Passion*. The tenor's place was admirably filled at short notice by William Herbert who leaves Australia shortly for operatic experience in London. Subsequent broadcasts and a public recital by Dudley were of unequal quality. Operatic excerpts were presented with considerable energy but *Lieder* were featureless and Grieg's *Ich Liebe Dich* lost all vivacity as a result of the singer's strict absorption in the printed page. It is hoped that the tenor will do himself more justice when he returns to Melbourne later in the season to appear in Elgar's *Dream of Gerontius*.

A brilliant representative program of works by Paul Hindemith was given at the Sydney Conservatorium by combined professional and student endeavour under the direction of Carl Gotch. The sonatas for flute, horn and piano, solo violin, the duets for violin and clarinet and the string pieces, Opus 44, were played with

Ulysses Kay Wins Sixth Music Prize

THE \$700 first prize in the contest for members of the American Composers Alliance, sponsored by Broadcast Music, Inc., was awarded recently to Ulysses Kay, for his *Suite for Orchestra*. Judges in the contest were Chalmers Clifton, Paul Hindemith, Randall Thompson and Stefan Wolpe. Other winners in the contest were Irving Schlein, Godfrey Turner and Ellis B. Kohs. Broadcast Music, Inc. will publish the prize-winning works and arrange for public performances.

This prize is the sixth which the Negro composer has won since his discharge from the Navy last year. The other five awards are the Alice M. Ditson fellowship, a fellowship awarded by the Julius Rosenwald Fund, a grant from the American Academy of Arts and Letters, first prize in the orchestra division of the contest sponsored by the Fellowship of American composers and the American Broadcasting Company and a \$500 award in the third annual Gershwin Memorial Contest.

understanding and rehearsed efficiency.

The chief instrumental event in the 1947 season is the British Council sponsored visit by the Boyd Neel String Orchestra. This superbly trained little organization has been hailed in Sydney.

Special praise as a choral conductor is due to a comparative newcomer to Melbourne, Dr. Herman Schildberger, who has personally created a Philharmonic Society in the suburban area which outstripped all the metropolitan choirs in a recent performance of Handel's *Israel in Egypt*.



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A Courageous Step Forward in Music Education

"THOSE who can, do; those who cannot, teach," wrote George Bernard Shaw many years ago, and although he did not have musicians in mind, his witticism has often seemed peculiarly appropriate to the field of music education, both public and private. Time and again educators and artists have discussed the cleavage between the practice of music as a profession either in a creative or a performing capacity and the training which our students receive.

The courageous resolve of the Juilliard School of Music to strike at the root of the problem is therefore of revolutionary importance in American life. "To bring music education closer to music itself" is the avowed objective of the school's president, William Schuman, and his colleagues. They are beginning by tearing down the walls between the living experience of music and the study of it. Music itself will be the text of the courses; students will not do abstract exercises on paper which have no musical meaning, but will play and sing and write music which they will hear. The rules of thumb and principles which they build up will be derived from the works of the great masters and not from secondary sources. Every work which the instrumentalist or singer learns will be analyzed and understood. Instead of thinking of musical theory (a term which Mr. Schuman rejects as a false concept) as a set of mechanical laws bearing little or no relationship to the music which they perform, students will learn the logic of the living art.

The conditions which this plan will combat have long been chronic. Students have been herded through courses in the theory of this, the appreciation of that and the technique of the other thing. Then, after passing through the academic mill, they have found it necessary to hasten to the feet of some great artist or teacher, to undo the work of the preceding years, to discover their individual needs and capacities and to begin their real education. Music, all too often, has been stretched on a bed of Procrustes, fashioned out of abstract theories or convenient generalizations. And since the living masterpieces never fitted, they were either lopped and cropped, or quietly ignored—to be taken up "later", after the student had learned the "theory" of music. A pedantic and pretentious body of musical doctrine has interposed itself between young students and the art itself.

The dangers and difficulties of the new plan are obvious, and the school faculty has already analyzed them very carefully. But the rewards will be so great and the need for a change is so pressing that everyone must wish success to the venture. For the first time, students are to be treated as ma-

ture and intelligent human beings, and will be expected to have the attitude of an artist towards his work. No one will graduate from the school, once this plan is under way, with a superficial concept of other fields of music than the one in which he is specializing. No one will be a virtuoso performer with a childish understanding of the music he performs, or on the other hand a musical chess-player who can analyze works but neither loves nor cares about them as living experiences. Not all of these objectives are new, and several of our leading music schools have experimented and achieved a great deal in recent years. But now the Gordian knot is to be cut; what has been thought about for years will be done in the face of timidity and reaction. One wishes to Mr. Schuman and his fellow pioneers the success which they deserve both for their sakes and for the sake of the future.

No "American in Paris"—Or, What About Free Trade?

WITH the encouraging news that several Americans are being engaged for European opera houses, coincidentally with the information that Erich Leinsdorf's plans to send singers to Vienna (discussed in the last issue), comes a note of warning which we should heed. Europe's doors are opening slowly to us. It is natural that war-torn countries should turn to their own inner resources in art when they attempt to rebuild the confidence and emotional stability of their people. But already there is a trickle of musical export from our shores to Europe. Just how freely this exchange between our cultural elements and theirs will flow remains to be seen. That our doors are open again goes without saying. We know of no instance in which a permit to work has been refused a musical artist from abroad—in fact, some were given which drew shouts of disapproval from certain quarters.

Without tact, perseverance, firmness—and still more tact, we may again find that the flow of an artistic import to our shores far exceeds export. There were grumblings in one country when a young American violinist was to play there. A work permit was refused in Holland to Alexander Schneider and Ralph Kirkpatrick and they had to give "a restricted" concert in the American Embassy in the Hague because the labor office of the Social Affairs Ministry refused to let them play in public in Amsterdam.

This was only the first of a series of such incidents, although the others resulted in work permits being granted after the first refusal. The New York newspapers also printed the information that Leonard Bernstein, conductor, later received a permit "at the eleventh hour" and Patricia Travers,



Ben Greenhaus

Two generations of tenors embark on the U.S.S. *Saturnia* for a summer in Italy. Giovanni Martinelli, returning to his native country for a reunion with his family, salutes Brooks McCormack, who is engaged for the summer opera seasons in Venice, Milan, Florence and Rome

violinist, got hers after refusals and subsequent long negotiations.

The whole of this affair is not yet known and we await further enlightenment through investigation by our Holland correspondent, so that no premature, harsh judgment may be made. But it is safe to say, we believe, that no difficulty will be made for the revered Amsterdam Concertgebouw Orchestra when it comes for its projected tour in 1948. We sincerely hope not, in any case. We should look on its visit as a privilege, rather than as a gesture of competition or rivalry.

Only good can eventually come from the open door policy and free trade in the arts. Everyone benefits. Only bickering, hard feelings and eventual loss can come from restrictions which aim to shut the art of one country away from its neighbors. No masterpiece is a substitute for another masterpiece; no artist can exactly fill the place of his fellow. Just so no musician is ever quite expendable or replaceable in the last analysis.

FROM OUR READERS

Norwegian in Central Africa Sends Commendation

KITWE, NORTHERN RHODESIA, CENTRAL AFRICA

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MUSICAL AMERICANA

RETURNING from a stay of 10 years in England, **Louis Graveure**, vocal authority, will teach during July and August at the annual Summer Master session of the Music and Arts Institute of San Francisco. . . . **Simon Barere**, pianist, is leaving this month for a tour of Australia and New Zealand, returning in the Fall for an American tour.

Among those preferring June weddings were **Alix Williamson**, head of her own public relations firm, and **Joseph A. Lippman** of NCAC, who were married on June 1 at Temple Israel, New York. Gertrude Ribla sang during the ceremony. . . . A May marriage was that of **Leo Nadelmann**, pianist, and **Graziella Edith**, daughter of Mrs. William E. Ragland and Maestro Giorgio Polacco. . . . For the 22nd wedding anniversary of Kleinchin and Lauritz Melchior, on May 26, **Helen Traubel** made a special Columbia recording of the Anniversary Song.

Jose Iturbi, who has recently played several benefit piano recitals in Texas for victims of the Texas City disaster, leaves on June 29 for a concert tour of England and Europe. . . . **Jennie Tourel**, mezzo-soprano, after several appearances in England, is now filling recital and orchestral engagements on the Continent. . . . **Anne Brown**, star of *Porgy and Bess*, is vacationing in Switzerland after giving numerous Gershwin recitals in European music centers. The Negro soprano was officially commended by King Haakon of Norway for singing at a benefit concert for Norway's war orphans in Oslo on May 8.

Bartlett and Robertson, duo-pianists, recently settled down for a six-weeks holiday at their new home in California. They will tour Latin America this summer, returning to their little Rancho in September. . . . Also moving into a new home is **Donald Dame**, tenor. A farm in Connecticut is his current choice.

One of the three recipients of the Gold Medal of the National Institute of Social Sciences, awarded yearly for distinguished services to humanity, was **Edward Johnson**, General Manager of the Metropolitan Opera Association. . . . Hollywood violinist **Louis Kaufman**, recently awarded the 1946 *Musical Courier* citation for the best instrumental solo in film music, will make a concert tour of Central and South America during July and August. . . . **Lily Pons**, now singing with the Paris Opera, recently received the coveted rosette reserved for officers of the Legion of Honor.

After hearing violinist **Patricia Travers** at her Paris debut, R. Gallois Montbrun, French composer, announced that he would dedicate to her a new solo work for violin. Miss Travers will return to the United States in July. . . . Winner of the Columbia University Band Contest is **Burnet C. Tuthill**, composer, with a Suite for Band. The work was first performed on May 3 as part of the Eastman Festival of American Music. . . . **Maria Kurenko**, soprano, recently received two volumes of Tchaikovsky songs and a letter of thanks from the Russian government, in appreciation of her latest recorded album of 12 Tchaikovsky songs.

Among Metropolitan Opera artists to be heard south of the border this Summer will be **Jan Peerce**, tenor, and **Martial Singher**, baritone. . . . **Polyna Stoska**, City Center Opera soprano, recently in Street Scene, will sing the role of Sieglinde in Mexico City in July under the direction of **Fritz Stiedry**, soon to wield his baton at the Glyndebourne Music Festival. . . . Having concluded six appearances as guest conductor with the Brazilian Symphony, **Jascha Horenstein** is directing the Municipal Orchestra in Buenos Aires this month and will appear in Montevideo in July. . . . Podium guest of the Brazilian Sym-

What They Read 20 Years Ago

MUSICAL AMERICA for June, 1927



Leopold Stokowski visiting at film studio of Douglas Fairbanks in Hollywood



Artists participating in Bayreuth Festivals: Seated, H. Svanek, Nanny Larsen-Todsen and Carl Braun; Behind, Conductor Elmendorf, F. Allers, Fräulein Von Hoesslin, W. Gales, L. Baume and A. Kipnis

phony in June and July is **William Steinberg**, Music Director of the Buffalo Philharmonic; he will appear with the Chicago Symphony at Ravinia in late July and with the Los Angeles Philharmonic at the Hollywood Bowl in August.

Having recently achieved American citizenship, **Kurt Sober** has been prominent this season in varied musical activities; opera production, teaching, conducting; he was also piano accompanist and soloist on concert tours with buffo-baritone Salvatore Baccaloni. . . . **Virginia MacWatters**, young American soprano, is currently the toast of London for her appearances with the Covent Garden Opera. She will sing at the Hollywood Bowl on July 19, then scurry abroad again to take part in the Glyndebourne Festival. . . . After a busy season of piano recitals, **William Hacker**, pianist-conductor, recently took the Arkansas State Symphony on tour for 15 concerts.

Germaine Leroux, pianist, has been very active in Prague this year, particularly in concert performances and recordings of new works by the composer Martinu. . . . A short educational film recently released by the National Tuberculosis Association features **Dorothy Maynor**, soprano, both as singer and narrator. . . . After their current piano concerts in Brussels and Paris, **Robert and Gaby Casadesus** will take a short vacation in southern France, preparatory to the opening of the summer Music School at Fontainebleau, of which Mr. Casadesus is director.

Nikita Magaloff, pianist, has in recent months made concert tours of Italy, Portugal, France and Switzerland, and will be back for an American tour this winter. . . . **Iva Kitchell**, dance satirist, will tour the Southern states during the summer, appearing with the New Orleans Symphony in late July. . . . Pianist **Jacques Abrams** will be heard in Central and South America this month and July, returning in August for a Grant Park concert in Chicago. . . . **Joseph Wagner**, composer and conductor, will occupy the podium for the first five weeks of the summer Pop concerts at St. Paul, Minn.

Whittemore and Lowe, duo-pianists, recently closed a concert season of 84 performances with two Chicago recitals. They will appear at Ravinia in August. . . . **Frances Lehnerts**, mezzo-contralto, has recently appeared as soloist with the Albany Symphony and the Dutchess County Philharmonic, and has sung operatic roles at the University of Alabama Spring Festival and the Eastman Festival. . . . **Wilbur Isaacs**, bass-baritone, recently presented a song recital at the York Club, N. Y. C., with Jack Ossewaarde at the piano.

Eugene Conley, tenor, spent a good part of the Spring music season on the airlines between Havana and New York, appearing regularly with the Havana Philharmonic and the New York City Center Opera Co. He also appeared with the American Lyric Theatre, Inc., at White Plains, N. Y. . . . With his unique Stradivari cello, now named "La Belle Blonde" but also familiar to stringed instrument aficionados as the Bass of Spain, **Gerald Warburg**, cellist, recently appeared as soloist with the Staten Island Civic Orchestra.

If Only!

Arturo Toscanini, has been engaged as the regular conductor of the New York Philharmonic Orchestra for the next five years.

1927

Dear! Dear!

Elijah in Chicago has new libretto. Socialistic theory embodied in novel adaptation of oratorio.

1927

A Loss

Giuseppe Campanari, famous baritone of the Metropolitan Opera passes away in Milan at the age of 68.

1927

Is Converse True?

"I have a theory" said Marguerite d'Alvarez recently, "that all singers can cook. A perfect sauce is one of the most beautifully orchestrated things in the world. It is a symphony!"

1927

Oh, Yeah?

Architects named to draw plans for new Metropolitan. Plans to be submitted to the board of directors in three months time.

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Season Closes For Carnegie Pops

Arturo Toscanini Honored—
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Scheduled to close June 14 the Carnegie Pops' second season brought a variety of entertainment ranging from a Calypso Carnival and Gershwin Night to the music of Wagner, all accompanied by frankfurters, soft drinks and beer.

Perhaps the outstanding event of the series was the Willkie Award night during which Walter Toscanini accepted for his father, Arturo who was ill, the One World Award for music. One World Committee Awards were also presented to F. H. La Guardia and Frederic March for work in their respective fields. That evening the array of soloists with the orchestra included Ezio Pinza, Igor Gorin and Albert Spalding.

According to latest reports, attendance figures for this season were better than that of last with the largest number of persons turning out for the Tchaikovsky, Gershwin and Viennese nights.

Among the conductors were Ann Kullmer, David Broekman, Alfredo Antonini, Valter Poole, Mishel Piasstro, Mario Cortez and Warner Bass. Outstanding soloists included Beata Malkin, soprano; Ivan Petroff, baritone; Teresa Sterne, pianist; Muriel Rahn, soprano; Elaine Malbin, soprano; Ralph Herbert, baritone; Graciela Rivera, soprano; Ramon Vinay, tenor; Norman Young, baritone; Elizabeth Wysor, contralto; Charles Holland, tenor; Donald Hodges, pianist; Paula Lenchner, soprano; Edna Bockstein, pianist; Ariana Bronn, violinist.

Nestor Chayres, tenor; Aurora



Stars don waiters' uniforms to serve up the beer, soft drinks and springtime snacks at lodge tables and in "Cafe Carnegie". Left to right: Robert Merrill, Ramon Vinay, James Guthrie and Ann Kullmer (right)

Intermission at "Cafe Carnegie". In the foreground are the tenor, Eric Rowton, and the contralto, Elizabeth Wysor, while, leaning over the hedge behind them, is the tenor, Mario Lanza



Photos by Ben Greenhaus

Mauro-Cottone, pianist; Pastor, Rozzino and Maclovio, dancers; Galli-Campi, soprano; Brian Sullivan, tenor; Gerald Warburg, cellist; Violeta de Freitas, soprano; Eugene Conley, tenor; Bernard Weiser, pianist; Vladimir Elin, baritone; Kenneth Gordon, violinist; George Neikrug, cellist; Jan Pearce, tenor; Nina Purcell, soprano; Kenneth Spencer, bass; Heinz Lippman, pianist; William Lincer, violinist; the Sam Woding Singers; Conrad Thibault, baritone; Ella Goldstein, pianist; Jacques Margolies, violinist, and Georges Dobreovsky, bass-baritone.

Large Demand For American Music

The desire of Europeans for American music and the difficulties they have in obtaining it were pointed out before Congress after a recent survey by the Office of International Information and Cultural Affairs of the Department of State. The House subcommittee, holding that basic legislation for such a program was non-existent, eliminated the \$37,000,000 appropriation recommended for

the OIC by the Budget Bureau. As MUSICAL AMERICA goes to press, however, a new bill aiming at providing the necessary legal basis is before the House.

In addition to its radio broadcasts known as The Voice of the United States of America the OIC operated a system in 67 countries for the distribution of American documentary material, books and music. Activities of the agency have also included the sending of recordings of American music to American embassies for distribution to foreign radio stations, and sponsoring performances of American compositions and lectures.

It was emphasized in the testimony that although there is considerable demand abroad for American music, there is a dearth of commercial channels by which the music may be had. According to a report made of the proceedings, the ordering of music direct from the United States has not proved satisfactory because of the "delays and difficulties of transportation, the problems of money exchange, the lack of knowledge abroad of what is wanted (the music being largely unknown) or where it can be obtained."

New Sets for Ring Cycle

The four music dramas of Wagner's Der Ring des Nibelungen will be revived by the Metropolitan Opera next season with new sets designed by Lee Simonson, theatrical designer, according to an announcement made by Edward Johnson, general manager. A campaign for funds necessary for restaging the complete Ring cycle is being conducted by the Metropolitan Opera Guild.

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NATIONAL GRAND OPERA IN NEWARK

After a performance of Traviata (left to right) Francesco Valentino, Giorgio D'Andria, director of the company, Dorothy Kirsten, Ferruccio Tagliavini and Enrico Leide, who conducted

NEWARK. — The National Grand Opera, of which Giorgio D'Andria is director, gave its last two performances of the spring season at the Mosque Theatre in Newark in May, under the auspices of the Griffith Music Foundation. Both were sold out. At the performance of Puccini's Bohème, Pia Tassinari (in private life the wife of Ferruccio Tagliavini) was introduced to America in the role of Mimì, and was also heard in con-

cert under Mr. D'Andria's auspices. Also in the Bohème cast were Mr. Tagliavini, Enzo Mascherini, Virgilio Lazzari and others who shared the ovation with Miss Tassinari. Carlo Moresco, young Italian conductor, was heartily received. In the cast of Traviata leading singers included Dorothy Kirsten, Mr. Tagliavini and Francesco Valentino. Enrico Leide, the conductor, shared the applause with the singers.

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ENLISTED IN CANCER ELIMINATION DRIVE

Risë Stevens, who has been made chairman of the Metropolitan Opera committee for the benefit of the New York City Cancer Committee which seeks to raise \$1,300,000 in that city. From left to right: Dorothy Kirsten, Mrs. Malcom Muir, Miss Stevens and Kurt Baum

Berkshire Festival Lists Programs

Bach and Mozart Concerts
To Be Broadcast — Three
Chamber Events Planned

Fourteen concerts will be given at the 1947 Berkshire Festival opening on July 13 and closing Aug. 10. Two of these will be repeats of the Bach and Mozart programs scheduled for July 13 and 20, and these concerts, on July 15 and 22, will be broadcast over ABC. They will be performed by an orchestra of chamber proportions under Serge Koussevitzky in the Theatre-Concert Hall of the Berkshire Center. The other concerts of the series will be played by the full orchestra in the Music Shed. All nine of Beethoven's symphonies will be heard in the Beethoven cycle of four concerts.

The season sale is closed but reserved seats for single concerts can be obtained from the Berkshire Festival, Tanglewood, Lenox, Mass., and general admission will be sold at the box office three hours before each concert. Three invitation chamber music concerts will be given through the generosity of the Elizabeth Sprague Coolidge Foundation. The Gordon String Quartet will appear on July 2; the Albeneri Trio on July 9; and the Berkshire Wood Wind Ensemble on July 16. The programs are scheduled as follows:

Bach Program, Sunday, July 13, 3:30; Tuesday, July 15, 8:30. Soloists, Pierre Luboshutz and Genia Nemenoff, duopianists. Brandenburg Concertos Nos. 1 and 6; Concertos in C minor and C major for two pianos; Suite No. 1.

Mozart Program, Sunday, July 20, 3:30; Tuesday, July 22, 8:30. Serenade in B flat for wind instruments (K. 361); Divertimento in B flat for violin, horns and strings (K. 287); Symphony in E flat, No. 26; Symphony in C, No. 41 (Jupiter).

Series A: Thursday, July 24, 8:15: Symphony for strings, Honegger; La Mer, Debussy; Brahms, Symphony No. 2. Saturday, July 26, 8:15: Overture to "A School for Scandal," Barber; Symphony No. 3, Copland; Harold in Italy, Berlioz (viola solo, William Primrose). Sunday, July 27, 3:30. Symphony No. 7, in C major, Schubert; Le Sacre du Printemps, Stravinsky.

Series B (Beethoven Cycle). Thursday, July 31, 8:15, Symphonies Nos. 1, 2, 3. Saturday, Aug. 2, 8:15: Symphony No. 4; Piano concerto in E flat, "Emperor" (soloist, Jacob Lateiner); Symphony No. 5, Sunday, Aug. 3, 3:30. Symphony No. 6, Piano concerto in G major (soloist, Joseph Battista); Symphony No. 7. Extra concert, Tuesday, Aug. 5, 8:15, Symphonies Nos. 8 and 9.

Series C: Thursday, Aug. 7, 8:15, Leonard Bernstein conducting: Symphony in B flat, No. 102, Haydn; Violin Concerto, Hindemith (soloist, Ruth Posselt); Symphony No. 2, Schumann. Saturday, Aug. 9, 8:15: Robert Shaw conducting: Requiem, Mozart; Chorus, Poulenc; Symphony of Psalms, Stravinsky. Sunday, Aug. 10, 3:30. Concerto Grosso, Martinu; Pavane, Ravel; Bolero, Ravel; Tchaikovsky, Symphony No. 4.

Critics Circle Awards

For the first time, the Music Critics Circle of New York paid tribute to a work by one of its own members, when it gave a special citation to Virgil Thomson's opera, The Mother of Us All, with a libretto by Gertrude Stein, which was produced recently at Columbia University. The by-laws of the Circle forbid members to vote an award to another critic but it was decided to give recognition to the Thomson opera in the field of theatre music. Honorable mention went to Kurt Weill's Street Scene. No formal award was made in this category.

Awards were made to Aaron Copland for his Third Symphony, outstanding orchestral work to Ernest Bloch for his Second String Quartet. Honorable mentions went to Douglas Moore for his Second Symphony and to David Diamond for his Third String Quartet.

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Hollywood Bowl Season Planned

Seven Conductors to Appear—
Gershwin Program Scheduled
For Opening

LOS ANGELES.—Seven guest conductors will direct the Hollywood Bowl Symphony during the 25th season of Symphonies under the Stars beginning July 8. Bruno Walter returns on the 20th anniversary of his first Bowl visit and will lead a Wagner program with Helen Traubel as soloist. Mr. Walter also will conduct a symphony concert on July 10 and one of lighter fare on July 13, when winners of the KFI-Hollywood Bowl Young Artist series will be presented.

In the order of their appearance, the guest conductors besides Mr. Walter will be: Antal Dorati, July 15, 17 and 20; Vladimir Golschmann, July 22, 24 and 27; Jose Iturbi, Aug. 5 and 17; Izler Solomon, Aug. 10, 12, 14 and 16; William Steinberg, Aug. 19, 21 and 23; and Eugene Ormandy, Aug. 24, 26, 28 and 30.

The Ballet Russe de Monte Carlo will be seen in six performances, July 9, 31, Aug. 1, 7, 8 and 9. The customary pattern of concerts for Tuesday, Thursday, Saturday and Sunday will be adhered to, with events of a popular type for Sunday nights.

The annual Gershwin Memorial concert is scheduled for opening night, with Paul Whiteman conducting. His soloists will be Todd Duncan, baritone, Camilla Williams, soprano, and Calvin Jackson, pianist.

This summer, according to Karl Wecker, general manager of the Hollywood Bowl Association, a larger number of young American artists will be given a hearing on regular concert nights. Also, a large number of seats at reduced prices will be made available on concert nights without soloists.

ISABEL MORSE JONES

Chocolate Soldier Feature of Spartanburg's 1947 Music Festival



Nancy Phifer with
the Spartanburg
Symphony (above)

A scene from the
Chocolate Soldier
(right)



By ALICE GODARD

SPARTANBURG, S. C.
BETWEEN May 1 and May 4, more than 3,000 citizens of Spartanburg, S. C., and many out-of-town guests, provided enthusiastic audience support for the 1947 Spring Music Festival, jointly arranged by townspeople and by the Converse College School of Music. Major events of this season's Festival program were Strauss' *The Chocolate Soldier* and a concert by the Spartanburg Symphony, under the direction of Pedro Sanjuan, featuring Nancy Phifer, soprano.

Other events of the Festival were the awarding of two \$250 Festival-sponsored graduate scholarships for study in voice; and a concert by the Davidson College Band. A program of music by senior voice and piano students, featuring winners of Festival scholarships, concluded the event.

The Chocolate Soldier, produced by David Reid, was presented before a near-capacity audience in Twichell Auditorium on May 1. The musical score was performed by the Converse College Orchestra, under the direction of Professor A. W. Bleckschmidt, and a cast of 8 principals, supported by an admirably trained chorus of 36 voices.

The Spartanburg Symphony concert, May 2, fulfilled in musicianship and programming the promise of the excellent fall concert given by that group last November. The program included the overture to *Thamos, King of Egypt*, by Mozart; Beethoven's First Symphony; Hymn and Fuguing Tune No. 2 by Henry Cowell; and Pandero's Dance, from *Sones de Castilla*, by Mr. Sanjuan, and repeated after insistent audience demand. The concluding selections, Polka and Dance of the Comedians, from Smetana's *Bartered Bride*, were likewise well-received.

Miss Nancy Phifer, 17-year-old soprano, made a first and successful appearance with orchestral accompaniment, singing the Flower Song from *Faust* and *Je veux vivre* from *Romeo et Juliette*. With a voice unusually large and well developed for a girl of her years, Miss Phifer captivated her audience.

The \$500 made available by the Festival for graduate study in voice at Converse College School of Music was this year divided between two young sopranos: Miss Ruth Anne Hanna of Gifford, S. C., and Miss Shirley Smith of Forest City, N. C.

May Day activities on May 3, were preceded by a successful concert by the Davidson College Symphonic Band, under the direction of James Christian Pfohl. The final Sunday recital by student musicians served also as an introduction of Festival scholarship winners to the community. Miss Hanna sang the aria *Tacea la notte placida*, from *Il Trovatore*, and Miss Smith sang *Vieille Chanson*, arranged by Richard Manning; and *Es Treibt Mich Hin*, by Schumann. F. Perry Sessions has served as president of the Music Festival Association; and Dean Edwin Gerschefski of the Converse School of Music is director.

Szell Conducts in St. Louis

New York Philharmonic-Symphony Plays Wagner—St. Louis Group Ends Season

ST. LOUIS.—A large audience attended a concert by the New York Philharmonic-Symphony under the direction of George Szell in the Kiel Opera House on May 1. Local music lovers were rewarded with a finely chosen program that displayed to ad-

vantage the well balanced texture of the orchestra and the intelligent conducting of Mr. Szell. The first part of the program was devoted to Wagnerian works, and Brahms' Second Symphony rounded out the evening.

The closing concert of the 87th season by the St. Louis Philharmonic on May 8 in the Kiel Opera House, under the baton of Stanley Chapple, was epochal in the annals of this organization. The orchestra was assisted by the newly organized Civic Chorus. The orchestral works comprised first local hearings of Purcell's *Set of Act Tunes and Dances*, and Dvorak's *Symphonic Variations*. The combined groups were heard in Handel's *Zadok, The Priest*, a coronation anthem; Brahms' *Song of Destiny*; Vaughan-Williams' *Thanksgiving for Victory*; and the *Coronation Scene* from *Boris Godunoff*.

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Shostakovich Quartet Has Premiere on ABC

After a private presentation for an invited audience at the Soviet Consulate on May 16, the Shostakovich Third String Quartet was given its American premiere, by the Fine Arts Quartet in a special broadcast over the American Broadcasting Company on May 18, with a large studio audience present. The Russian composer's Opus 73, this work was completed in 1946 and had its first performance in Moscow in December. The broadcast here was arranged in cooperation with the American-Soviet Music Society. The score, like several previous compositions, was flown to this country on microfilm. The Fine Arts Quartet, also chosen for the premiere last year of Shostakovich's Second Quartet, came from Chicago for the performances.

Once more, Shostakovich has made news and music simultaneously. The quality of the music is another story. The same unevenness which marked other works is present here—pages of triviality interspersed with measures of real beauty and inspiration. Writing in the smaller form seems to place limitations upon the composer which he cannot always overcome.

In five movements, the quartet opens with an Allegretto in which a rather cheap little theme is developed and treated contrapuntally. The second movement, Moderato con moto, is a meandering tune over a simple rhythmic accompaniment, with a chirping second theme on all four strings, working up to a broad legato climax and ending quickly on a dis-

sonance. The inevitable March is the third section, vigorous and satirical. An Adagio in which the three lower strings in unison sing a mournful song, leading to a violin solo of some pretensions, later has some very expressive passages for the two low voices, notably a viola solo. It is like a requiem, but degenerates into a tune resembling an Italian aria, with a plunk-plunk accompaniment. After a dissonant contrapuntal passage and a cello solo over second violin tremolos, the tinkly theme returns, muted, and the work ends with wistful phrases by the first violin and a soft pizzicato over a sustained chord. The over-all impression is disappointing, but the Adagio contains some moments of true loveliness.

Members of the quartet, which played magnificently, are Leonard Sorkin and Joseph Stepany, violins; Sheppard Lehnhoff, viola, and George George Sopkin, cello. They recently made records of the Shostakovich for Keynote Records. Q. E.



The Fine Arts String Quartet

Radio Poll

(Continued from page 5)

gram Conductor. Marian Anderson and the NBC String Quartets also received their awards.

Columbia's Gateways to Music, the musical edition of the American School of the Air, chose several executives to receive the award for best Program of Educational Character: Leon Levine, producer; Robert Hudson, director of education; Mildred Game, script writer, and Oliver Daniel, director. E. Power Biggs will receive his scroll as foremost organist later in the month.

Robert Shaw, conductor, and Howard E. Marsh, chairman of the board of governors of the Collegiate Chorale, took the award for best Vocal Ensemble; Serge Koussevitzky accepted for the Boston Symphony and Ezio Pinza received his scroll in person from John F. Majeski, Jr., co-publisher of MUSICAL AMERICA. In Los Angeles, Bruno Walter was given his award as Guest Conductor by Isabel Morse Jones, Los Angeles correspondent, who also presented a scroll to Artur Schnabel on the set of RKO's Memory of Love, the pianist's newest film, and one to Jascha Heifetz.

In accepting the MUSICAL AMERICA award, Mr. Chotzinoff said, in part: "To the featured artists mentioned and to each of the individual musicians on NBC so honored a word of very special thanks is due. With their help and with the support of the vast listening audience, the National Broadcasting Company will continue to bring the world's great music to the greatest number of people."

Mr. Kintner of ABC said: "I think we can be particularly proud because the men and women who vote in your poll are the music editors and critics, who not so long ago were, if my recollection is correct, rather 'allergic' to broadcast music. . . . ABC has always felt that part of its service to the radio public means good music broadcasts and plenty of them. . . . we feel that (our honors) only increase the challenge in our work—the challenge to do all in our power to assist in the



Alfredo Antonini and Gian-Carlo Menotti discuss Mr. Menotti's new opera, The Telephone, just before its broadcast over CBS

development and appreciation of music in our country."

Mr. Cartoun of Longines expressed his gratitude for the honor and paid tribute to Mr. Piastro and the artists who make up the Symphonette and play "the world's most honored music." Not only was a portion of Mr. Melton's broadcast of May 25 devoted to the poll but it was mentioned again on June 8, as one of four polls won by the tenor this year. The award for the best script was sent to Henry Souvaine, Inc., who prepare the Metropolitan Opera intermission features, chosen by the voters.

Readers are urged to send in their ballots immediately for the Readers' Poll, results of which will be published in July, as will reports of further presentations.

Dial Points

The first performance of Emil Kornsand's Romance for Viola and Organ, with the composer playing the viola part, was a feature of the E. Power Biggs organ program on May 25 (CBS, 9:15 to 9:45 a.m., EDT). . . . Invitation to Music presented the first radio performance of Gian-Carlo Menotti's chamber opera, The Telephone, on May 28 (CBS, 11:30 p.m. to 12:00 midnight, EDT), with soloists Winifred Smith, soprano, and William Gephart, baritone; Alfredo Antonini conducting the CBS Symphony.

The First Piano Quartet came back to the air for an eight-week Sunday evening series starting May 25 (NBC, 10:30 p.m., EDT). Adam Garner, Vee Pádwa, Frank Mittler

and Edward Edson make up the ensemble, which recently returned from a 36-city concert tour. . . .

Emanuel Vardi, violist, who was soloist in the world premiere of Stanley Bate's Viola Concerto on the April 26 broadcast of WJZ-ABC's Saturday Concert, will give the British premiere of the same work in London next season, during the course of Mr. Vardi's first European tour. . . . The CBS Symphony's summer series of Sunday concerts was launched on May 18 with an all-Russian program featuring the Shostakovich Ninth Symphony, Fritz Reiner directing.

Jacques de Manasse, pianist and composer, was the featured artist in the Keyboard Master Series on May 18 over New York station WNYC, playing, among other works, his own Sonatina No. 2.

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Violinist

RECITALS

(Continued from page 12)
sarabande, cantilena, basso ostinato, toccata and so on. These designations do not greatly matter even if they give a superficial illusion of learning. What does matter is that the music

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is distressingly dull, eclectic, platitudinous and common. Once or twice there emerges an amiable phrase or cadence which sounds like a remote echo of a Smetana opera. But as a whole the score is an ignoble investiture for so noble a text—in sad truth exactly such a "vexation of spirit" as the solo soprano has in one place to sing about.

Under the direction of John Harms the chorus sang earnestly, though one often obtained the impression that it was reading the work more or less haphazardly at sight. Iona Harms battled shrilly with solo passages which strained her voice. However, Clifford Harvuot, baritone, delivered his music with authority and fine resonance. Andrew Tietjen functioned at the organ. At one point loud sounds from a glockenspiel impinged almost indecorously upon the ear.

P.

Andres Segovia, Guitarist, May 16

After listening while one string virtuoso after another tears a passion to tatters, it is a wondrous relief to hear a master musician like Andre Segovia, whose concern is always to meet his own high standards, not those of his audience. The only limitation of the solo guitar, in his hands, is in brute volume. The particular range in decibels within which a musician chooses to work, however, has little to do with his effectiveness, so long as he can be heard at all. At his second and final recital of the season in Town Hall on May 16, Mr. Segovia could be heard very well indeed, in spite of a somewhat restless and spring-fevered audience. His program consisted largely of notable 17th and 18th century works, ending with five modern classics by Albeniz, all played as though by a miniature string orchestra under the complete control of a latter-day Orpheus.

G.

Allida Mae Prigge, Contralto, May 17

Allida Mae Prigge, contralto, made her New York debut in the Town Hall on the afternoon of May 17 with Milford Snell at the piano. Miss Prigge disclosed a good voice with a more even scale than that usually possessed by contraltos, but from the interpretative points of view, she still has some distance to go. Her program, an inclusive one, embraced early works by Paisiello, and Lully, a group of Schumann and Brahms one of Strauss, Wolf and Franz, Italian and French works and a group in English by Griffis, Hageman, Foster and Ware.

D.

Frederick Voloninis, Violinist

Frederick Voloninis, violinist, a member of the Minneapolis Symphony, gave a recital in the Town Hall on May 19, with Arpad Sandor at the piano. Mr. Voloninis chose a somewhat conservative program beginning the Devil's Trill Sonata of Tartini and going on through Bach's unaccompanied Partita in E and the fatiguing Saint-Saëns B Minor Concerto. Dvorak's Slavonic Dances followed the intermission and the recital proceeded with Paganini's Caprice No. 20, a Tambourin by Rameau and an excerpt from Falla's La Vida Breve. Mr. Voloninis's playing consistently improved during the evening. The Tartini was less impressive than what followed but the Bach was well done and the concerto given with sonority and clear, smooth tone. The second part of the program was well contrasted and the player's tone seemed to grow in both richness and volume. The four pieces were exceedingly well set against one another.

H.

Collegiate Chorale, May 19

Two newly minted works, the Apparebit Repentina Dies by Paul Hindemith and In the Beginning by Aaron Copland, and Mozart's Mass in C Minor (K. 427) were performed

Schipa Sings In Carnegie Hall

Tito Schipa returned to New York to sing a recital in Carnegie Hall on the afternoon of May 18, under the



Tito Schipa

auspices of the Fine Arts Ensemble, Francis P. Loubes director. The Italian tenor was in fine voice and created a furore after operatic selections, notably two opening Don Giovanni arias and the Una Furtiva Lagrima which he sang as an encore after a fairly hackneyed Schubert group. There were cries of approval from many parts of the auditorium, although the audience was not a capacity one. Various soloists and the Fine Arts Ensemble provided a middle portion and the concert continued with Scarlatti songs and ended with several display pieces and, of course, encores. Paul Ulanowsky was at the piano for the singer.

Q.

at the second annual sponsors' concert of the Collegiate Chorale Chorale, led by Robert Shaw, in Carnegie Hall on May 19. Both the Hindemith and Copland compositions had been sung by the Chorale under Mr. Shaw at Harvard University's Symposium on Music Criticism, for which they had been commissioned by the Harvard music department. They were reviewed in the May issue of MUSICAL AMERICA. The incomparable acoustics of Carnegie Hall enhanced the effect of both works, especially that of the Copland music, which is written for a cappella chorus. The dramatic coloring and contrapuntal skill of Mr. Copland's voice leading were even more strongly felt in this second performance. Nell Tange-man, mezzo-soprano, again sang the difficult solo part impressively.

Despite the fact that Mozart never completed his Great Mass in C Minor, it is one of his greatest works and never fails to move audiences on the all too rare occasions when it is heard. Mr. Shaw used the version prepared by Alois Schmitt and E. Lewicki for the revival of the mass in Dresden in 1901. This version was also performed by the Schola Cantorum under Hugh Ross in 1940 and by the Dessoff and Princeton Chapel Choirs under Paul Boeppe in 1944. Just as in the contemporary music, Mr. Shaw obtained amazing vitality of tone and attack from his singers in the Mozart. He did not always keep a long, steady line, however, which may have been caused by the excess of dynamic changes. Too sudden and too frequent alternations of forte and piano rob these choruses of formal continuity, even though they may increase dramatic tension. In Mozart as in Bach the whole can never be sacrificed to the parts. But with this reservation, one could commend the intelligence and fervor of the singing wholeheartedly.

The soloists were Anne Bollinger, soprano; David Lloyd, tenor; Carole Jones, mezzo-soprano; and Carlos Alexander, bass. Nothing in the repertoire is more demanding of technical range and a sense of style than the solo parts of this mass. Yet all of the singers immersed themselves in the spirit as well as the letter of the music. Special praise should go to Miss Bollinger and Miss Jones for the beauty and eloquence of their work.

S.

Rosa Sandra, Soprano, May 21

Rosa Sandra, a young soprano of voluminous voice, gave a recital in the Carnegie Chamber Music Hall on

(Continued on page 22)

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Philharmonic Men Visit Baltimore

Stokowski Conducts—Pons, Tagliavini, Tassinari Sing — La Bohème Produced

BALTIMORE.—The New York Philharmonic-Symphony with Leopold Stokowski, conductor, on its spring tour, gave local devotees an evening of thrilling music at the Lyric Theatre, April 14. The distinguished or-



CIVIC MUSIC ASSOCIATION HEARS STERN

After a brilliant performance Isaac Stern was warmly greeted backstage by many of the members of the Winston-Salem Civic Association, including, left to right: Ralph P. Hanes, president; Mrs. W. P. Rainey, secretary; Mr. Stern; Mrs. Mercedes Walker, representative of Civic Concert Service, Inc., and Alexander Zakin, Mr. Stern's accompanist

WINSTON-SALEM, N. C.—As the fifth of its six concerts scheduled for the 1946-47 Series, the Winston-Salem, N. C. Civic Music Association recently presented Isaac Stern, violinist. Other concerts heard this year by the

members of the Civic Music Association were given by Ezio Pinza, bass; Alexander Brailowsky, pianist; the Cincinnati Symphony; Blanche Thebom, mezzo-soprano, and the National Male Quartet.

chestra and the dynamic conductor deserved the ovation given, for this was a superbly presented program.

C. C. Cappel, local manager, presented Lily Pons, in a recital at the Lyric Theatre, April 17. The audience responded to the technical display and general vocal charm of the artist. Maurice Fauré was the capable accompanist, and Frank Versaci, flutist, assisted the singer.

Patrick Hayes, manager, sponsored the joint recital given by Ferruccio Tagliavini, tenor, and Pia Tassinari, soprano, of La Scala Milan with Ethel Evans at the piano, April 7 at the Lyric. Mr. Hayes in cooperation with Lucia Chase and Oliver Smith presented two evening programs by the Ballet Theatre, at the Lyric April 24, 25 which demonstrated the fine choreography of the dancers, Igor Youskevitch, Alicia Alonso, Nora Kaye and others.

Mihail Kusevitsky, cantor of Warsaw, tenor, appeared at the Lyric Theatre, April 22, under the auspices of William Morris and gave a program of classic and traditional Hebrew numbers to the delight of a large audience. Emilio Roxas was the accompanist.

The Peabody Opera Company appeared in the main auditorium of the Peabody Conservatory of Music and gave two evening performances of La Bohème, May 2, 3 before large audiences. The orchestra gave a crisp reading under the baton of Mr. Evans, and the cast performed excellently.

FRANZ BORNSCHEIN

Flagstad to Return Next Season

Kirsten Flagstad, with her American concert tour completed, left by plane for Europe May 24 from La Guardia Field. On May 29 she will be guest soloist with the London Philharmonic and during June she will make a number of operatic appearances in Zurich. Later she will sing in Holland and will then return to London for additional orchestral appearances. She will again concertize in the United States next season.

Shortly before her departure, the Norwegian soprano made her first public statement since she began her

American tour. She denied that after returning to Norway in 1941 she had sung for Hermann Goering or for any other Nazis.

"As I have stated before," she said, "the only singing I did during the war was in Sweden and Switzerland, both neutral countries. I had no dealings with the Nazis, nor did I support them in any way."

"My reason for going back to Norway was to see my husband and my family. When I decided to go, I did not, as has been charged, seek the help of the German Embassy in Washington to secure a passport and visas. I travelled on my Norwegian passport and all arrangements were made by my management,—the concert division of the National Broadcasting Company."

Gershwin Prize Awarded

Ulysses Kay and Earl George, American composers, received checks for \$500 each at the third annual Gershwin Memorial concert of the Victory Lodge of B'nai B'rith at the Brooklyn Academy of Music on March 31. The checks were awarded Mr. Kay and Mr. George for a composition submitted by each which was judged best in the annual competition in which 125 works were entered.

The two compositions were then included on the program played by the New York City Symphony, Leonard Bernstein, conductor. Judge Ferdinand Pecora made the chief speech of presentation and gave the checks to Mrs. Rose Gershwin, mother of the late George Gershwin, who in turned presented them to Mr. Kay and Mr. George.

Mr. Kay's composition is entitled A Short Overture, and Mr. George's work is called Introduction and Allegro.

Violinist Gives Recital

Elena De Sayn, violinist, gave a recital in the Phillips Memorial Gallery in Washington, D. C. on the afternoon of May 11, with Miksa Merson at the piano. The three sonatas which composed the program were by Frances Terry, John Powell and Nikolai Medtner.

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Noel Straus, N. Y. Times,
Oct. 26, 1946



RECITALS

(Continued from page 20)

May 21 with Otto Herz at the piano. Miss Sandra chose a program of wide variety and considerable difficulty, including four operatic excerpts two of which are among the most difficult in the soprano repertoire, Or Sai chi l'Oro from Don Giovanni and Ocean, Thou Mighty Monster (sung for some unknown reason in a German translation) from Oberon. Liszt's O, quand je dors was in strong contrast, also Rachmaninoff's In the Silence of the Night. There were other songs by composers new and old.

Miss Sandra's voice is one of large volume and when she lets go, the amount of sound is considerable for

the present-day ear, accustomed as we have grown to voices of smaller caliber. It would seem that the singer's place is in opera rather than the concert room both on account of her type of voice and her general style. Under discreet guidance there seems no end to her possibilities.

H.

Vashi and Veena, Hindu Dancers, May 26

The Hindu dance team of Nataraj Vashi and Pra-Veena, neither the best nor the worst which have come out of India, presented an elaborate program of native works in the Belasco Theatre on May 26. It was the first American appearance of the team, which is sponsored by the India Society of America and is under the royal patronage of Maharajah of Baroda. Vashi accomplished the choreography and Wasanth Wana Singh



Shelburne Studios
Vashi and Pra-Veena


Charles Richard was the accompanist, also the director of the quartet. The program, entirely operatic, included excerpts from Rigoletto, Faust, Il Trovatore, The Barber of Seville, La Bohème, Manon, The Tales of Hoffmann, The Pearl Fishers and Martha. These were solos and duets with quartets from Rigoletto and Martha for opening and closing numbers. All four singers acquitted themselves well and the ensembles were well done. An interested audience applauded with vigor.

D.

Victor Recondo, Pianist, May 25

Victor Recondo, a 13-year-old boy from Puerto Rico, who has been studying in this city, made his local debut as a pianist at Times Hall on May 25. There was much to commend in the technical fluency, the clarity of line and the taste and respect for classical

(Continued on page 33)



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was the musical director. The team was supported by a small company of dancers and musicians.

To occidental ears music in the Indian mode had the virtue of novelty, and the dances themselves, built around Hindu philosophy and legend and all highly stylized presented a picture of extraordinary grace and lavish color. Divided into 14 parts including musical interludes by the native musicians, the principal work offered was Trimurti, described as the expression in sculpture of the divine Hindu Trinity composed of Brahma, the Creator; Vishnu, the Preserver, and Shiva the Destroyer—the three manifestations of the Ultimate Reality or the Absolute. This performance was particularly well received by the audience which was made up in large part by Indians in native dress.

L.

Gertrude Lucas, May 11

Gertrude Lucas, a young Negro soprano heard last season in the Carnegie Chamber Music Hall, appeared in Times Hall on May 11, with Otto Guth at the piano. As at her previous hearing Miss Lucas' voice, though not of very heavy caliber, impressed by the purity of its quality and ease of production. In the first part of the program, accompanied by Marjorie Landsmark, she sang Santuzza's aria and the much over-sung Allelujah! of Mozart. The latter half was devoted to songs, all well presented.

N.

Luigi Infantino, Tenor, May 25

Luigi Infantino, a 25-year-old Italian tenor who was first heard with the New York City Center Opera Company in April, gave his first New York recital in Carnegie Hall on the afternoon of May 25. The young man revealed a thoroughly attractive voice, light in quality, sensuous, and true in pitch. Not the least of his excellent qualities were a smooth legato, careful phrasing and a delightfully suave pianissimo. With more appearances, and there undoubtedly will be many, the singer most likely will develop the ability for greater projection and will bring more of a tone of authority to his work. It is also hoped that he will outgrow the tiresome sob, so common with Latin tenors.

Mr. Infantino's program was made up of Italian works with the exception of Schubert's Ave Maria. The list included songs and arias by Ricci-Signorini, Pergolesi, Rossini, Verdi, Cilea, Donizetti, Puccini, Adami, Tosti, Tagliaferri, Cardillo, Schubert and De Curtis. He was accompanied by an orchestra conducted by Giuseppe Adami.

L.

Lyric Quartet, May 27

The Lyric Quartet, consisting of Dorothy Ackerson, soprano; Esther Oppedisano, mezzo-soprano; Christopher Carr, tenor, and Donald Fricke, bass, gave a concert in the Carnegie Chamber Music Hall on May 27.

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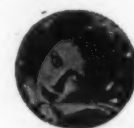


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Daniel ERICOURT
Pianist

Festival of Contemporary Music Given at University of Oregon

EUGENE, ORE.

ROGER SESSIONS, acknowledged authority on the current American musical scene, hailed the recent three-day Festival of Contemporary Music held at the University of Oregon in Eugene as "more important, in a deep cultural sense, than what happened in the New York concert halls during the whole season."

Mr. Sessions is in no measure underrating the value of concert music heard in New York. But he is aware that in a city music is handed the public on a platter, that a large number of concerts are the normal expected thing, and that in these concerts an overwhelming proportion of the music heard is drawn from the standard

repertoire, while a mere fraction is contemporary.

But here, in a small university town, a group of people felt the need of hearing, performing, and understanding the music America is creating today. And so the faculty, students, and a few guest artists of the university on May 14, 15, and 16 presented, free of charge to all who cared to

cert on May 15 were Chorale for Organ by Roger Sessions, Sonata for Clarinet and Piano by Leonard Bernstein, Intermezzo, from Music for Five Brass Instruments by Ingolf Dahl, Sonata for Flute and Piano by Everett Helm and the Finale from The New Dance for Two Pianos by Wallingford Riegger.

On the afternoon of May 15 were played the Trio for Oboe, Clarinet, and Piano by Donald Fuller, Elegie for Unaccompanied Violin by Igor Stravinsky, Sonata for Two Violins, Op. 56, by Sergei Prokofieff, and

Quarterly magazine as well as assistant professor of music at U. C. L. A., examined one field open to the modern composer, Music for the Hollywood Film.

BARBARA HEARTFIELD

Fuchs to Teach in Hollywood

Victor Fuchs, New York teacher of singing will again hold classes in Hollywood during the summer. He will begin his teaching there on June 20.

Theodore Kratt, dean of the school of music, University of Oregon, welcomes Roger Sessions to the University's Festival of Contemporary music, while Harry K. Newburn, University president looks on



U. of Oregon

listen, six complete concerts of the very best contemporary music they could find. Prerequisites were unfamiliarity, variety, practicability of performance . . . and, of course, excellence.

The results far surpassed anyone's dreams. Audiences, which were from the beginning extremely responsive, grew in size and enthusiasm steadily with each concert.

The germ which grew into this festival was born several years ago during a casual conversation between Theodore Kratt, dean of the school of music at the University of Oregon, and Henri Arcand, Portland pianist. Then, a year ago, Dr. Arnold Elston, composer, assistant professor of music, and chairman of the festival committee, began the actual work of selecting the program. With the co-operation of America's composers he and his assistants were able to go over countless selections, most of them difficult to obtain, many unpublished or unperformed.

From the works of such familiar contemporaries as Sessions, Copland, Piston, Bartok, Stravinsky, Schönberg, Hindemith, and from such men such as Donald Fuller, Irving Fine, Arnold Elston, Wallingford Riegger, Everett Helm, Ingolf Dahl . . . from these and many others the committee selected six balanced programs, representative of the best from every current type of work and every aesthetic trend.

Most of the compositions on the program had been played once or twice, not more; for some it was the first performance. Four of them were written between 1932 and 1937; the rest all in the 1940's. At least six were performed from manuscript. It was definitely a festival of new music.

The opening program included Partita for Violin, Viola, and Organ, by Walter Piston, A Farm Picture (Walt Whitman) by Otto Luening, Is There Such a Thing as Day (Emily Dickinson) by Ernst Bacon, On a Fly Drinking Out of His Cup (William Oldys) by Paul Hindemith, Music I Have Heard with You (Conrad Aiken) by Paul Nordoff, Four Uncles (E. E. Cummings) by David Diamond, all sung by Herman Gelhausen, bass-baritone, and the Piano Sonata by Aaron Copland.

Works performed at the student con-

Sonata for Violoncello and Piano by Bohuslav Martinu. That evening the program comprised Allegro alla Marcia from Suite for Concert Band by Gerald R. Kechley, One Glorious Day by Albert Roussel, Theme and Variations for Band by Arnold Schoenberg, Simon Legree (Vachel Lindsay) by Douglas Moore, Choral Rhapsody—Pioneers by George Frederick McKay, and In Praise of Music (after a text by Martin Luther) by Paul Hindemith.

Friday's afternoon program brought a listing of vocal music, compositions by Randall Thompson, Robert Nelson, Aaron Copland, Samuel Barber, Arnold Elston, Darius Milhaud, Irving Fine, and Paul Hindemith.

The closing concert that night included Sonata for Two Pianos and Percussion by Bela Bartok, Pastoral for Clarinet and Piano by Elliott Carter, and the Concerto for Violin by Roger Sessions.

Festival speakers included Roger Sessions who spoke on Trends in Contemporary Music in the United States; Arnold Elston, Tension in Music; Edmund A. Cykler, The American Composer and His Social Milieu; Robert U. Nelson, Music for the Hollywood Film, and a concluding address by Mr. Elston.

Mr. Sessions, guest of honor who is currently professor of music at the University of California, warned that music in America has become a "big business" proposition which, like all large industry, attempts to create a demand for those of its products easiest and cheapest to produce.

Mr. Cykler, musicologist, writer, and professor of music at Occidental College, Los Angeles, pointed out that America is not, as it loves to boast, "the most musical nation the world has ever known," despite the fact that we perform a lot of music and spend a lot of money on it. He said that unless we will listen to our contemporaries, "patronize" them in the sense that the church, musical societies, and the public "patronized" composers in past ages, our nation will die a musical death.

A somewhat more technical discussion of modern composition methods and aims was given by Mr. Elston in his talk on Tension in Music. Robert U. Nelson, author and member of the editorial board of the *Hollywood*

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Jack Salter, Manager, Dies on West Coast

SAN FRANCISCO.—Jack De Witt Salter, former New York concert manager, who had recently made his home in Hollywood, died here in Franklin Hospital on June 8 of a heart ailment. He had retired from the



Jack Salter

vice-presidency of Columbia Concerts three years ago and came to California to recuperate from an illness.

Born in Newberry, S. C., 56 years ago, he was a piano salesman in Atlanta, later becoming manager of the piano department of the Cable Co., to which he added a record department.

Mr. Salter early in his career joined in managing concerts with Lawrence Evans. The two came to New York in 1920, forming the firm of Evans and Salter, concert managers. The firm merged with Columbia Concerts in 1930. They had managed Amelita Galli-Curci, Yehudi Menuhin, Lawrence Tibbett, Elisabeth Rethberg, Nino Martini and other musical artists of the highest prominence. Mr. Salter is survived by his wife, a son and a daughter.

John Clark Burgard, Jr. Dies in Siam

John Clark Burgard, Jr., son of Mrs. Lawrence Tibbett, wife of the Metropolitan baritone, died suddenly on May 25, in Siam, where he was representative of a New York export-import firm. He was 24 years old. Mr. Burgard was the son of Mrs. Tibbett by her former husband, John Clark Burgard, of Portland, Ore. Mrs. Tibbett who was on her way to England by ship, returned by plane for a memorial service held at the River-

side Church, New York, on June 3. Mr. Tibbett, who was to sing in England the first week in June, postponed his concert and flew later to keep the engagement.

Fred M. Gee Dies In Winnipeg

WINNIPEG, CAN.—Fred M. Gee, for many years head of the Celebrity Concert series here and in nearby cities, died in hospital, June 8, following a heart attack. He was 64. Funeral services were held in All Saints Anglican Church where early in his career he had served as organist.

A pioneer among Western Canada impresarios, Mr. Gee was on the threshold of his 37th season in Celebrity Concerts. Recently he had expanded his activities to take in other Canadian cities. As a special celebration, he appeared as piano soloist in a performance of MacDowell's Second Concerto with the Minneapolis Symphony, Dimitri Mitropoulos conducting, on March 10.

Mr. Gee was born in Cardiff, Wales, of English parents in 1882. His father, Nelson Gee, was a well-known organist, and Fred Gee studied piano and organ as a boy and sang in a church choir.

In 1902 he came to Winnipeg where he lived until his death. Besides his concert-management activities, he was a church organist, choirmaster, concert accompanist and piano teacher. Among the internationally famous artists whom he presented in Winnipeg were Kreisler, Rachmaninoff, Elman, Galli-Curci, Heifetz, Brailowsky and Graveure. His concerts had a considerable influence on the cultural life of western Canada.

Mr. Gee for many years was identified with various civic as well as musical groups in Winnipeg. He is survived by his widow, five sons, two daughters, two sisters and nine grandchildren. One son of the five who were in the war was killed in action.



Fred M. Gee,

ments. A son, Johannes, was born in America. The other two sons served in the American armed forces during the recent war. At their farm here they established a music camp. The widow, seven daughters and three sons survive.

William Matheus Sullivan

William Matheus Sullivan, patron of music and legal adviser for many years to some of the world's most prominent musicians, died at the Doctor's Hospital on May 29. He was 61 years old. Mr. Sullivan had a life-long interest in music and was instrumental in assisting many musicians in their careers. He was also secretary and treasurer of the Bagby Music Lovers Foundation which was organized to take care of elderly musicians in need. He was executive vice-president of the Friends of Music which was disbanded in 1931, a member of the board of directors of the Christodora Music Settlement and the Turtle Bay Music School.

In June, 1938, in a remodeled carriage house on his estate at Ridgefield, Conn., was given the first of what was intended to be an annual Mozart Festival and was attended by many prominent musicians. His town residence in East 57th Street was also the scene of many musicales.

Musical memorial services were held in St. Thomas's Episcopal Church, Fifth Avenue and 53rd Street, on the afternoon of June 2. Mr. Sullivan was unmarried and is survived by one sister.

Fritz Kitzinger

Fritz Kitzinger, operatic and orchestral conductor, died on May 23 in Mount Sinai Hospital following an operation. He was 43 years old. A native of Munich, he received his education at the university in the city and at the conservatorium. At the age of 19, he attracted the attention of Otto Klemperer and became his assistant at the Berlin State Opera, serving from 1927 to 1930. Following this, he became leading conductor at the Chemnitz Opera, serving there until 1933. He also conducted opera in Sofia, Bulgaria, and came to America in 1934. Here he was assistant to Fritz Reiner, then conductor of the Philadelphia Orchestra Opera Society, the NBC Symphony, the Dallas Simphonietta, and various Broadway productions. His wife survives him.

Melzar Chaffee

MONTCLAIR, N. J.—Melzar Merrick Chaffee, who for many years was director of the Music School Settlement in New York, died here at the Mountside Hospital on June 6, at the age of 74. A native of Detroit, he began the study of violin at the age of six and though graduated from Michigan State College with a degree in Marine Engineering, he went to Europe where he studied music in various important centers. On his return he appeared in recital and also organized his own string quartet. He began teaching violin at the settlement in 1910, and eight years later became director of the school. He organized an orchestra of 73 members and gave annual concerts in the Town Hall. He is survived by his wife and one daughter.

Giuseppe Bonfiglio

Giuseppe Bonfiglio, premier danseur at the Metropolitan Opera for 20 years before his retirement in 1935, died at his home in New York on June 2, after an illness of several months. He was 64 years old. A native of Genoa he was trained at La Scala in Milan where he was solo dancer for a number of years. He also danced at the Dresden Opera, the San Carlo in Naples and Costanzi

in Rome before coming to America. Among his important American creations were the Astrologer in the American premiere of Le Coq d'Or, and the Moor in Petrushka.

Eric Dudley

ITHACA, N. Y.—Eric Dudley, teacher of singing, director of the glee club of Cornell University and for 25 years choir director at the First Presbyterian Church, died here on May 21, after an illness of a month. He was 74 years old.

A native of England, Mr. Dudley was a graduate of the Royal Academy in London where he won a gold medal in singing. He came to this country first in 1903, in the company of Sir Charles Hawtrey then playing A Messenger from Mars, but left the stage shortly after to become director of the Ithaca Conservatory of Music. In 1917, he acted as director of music at Camp Upton, Long Island. His wife survives him.

Charles H. Farnsworth

THETFORD, VT.—Charles H. Farnsworth, for 25 years teacher of music and speech at Teachers College, Columbia University, died at his home here, on May 22, in his 88th year.

Born in Turkey, where his parents had gone as missionaries, he was educated at Robert College, Constantinople. Coming to America, he made his home in Worcester, Mass., studying music with Benjamin Dwight Allen and other teachers both in America and Europe. In 1890, he became head of the music department at the University of Colorado where, with Edward Whiteman, father of Paul Whiteman, he was a pioneer in organizing school orchestras. While at Columbia he did research work for NBC. He wrote a number of books on musical subjects.

Harvey Officer

Harvey Officer, a lecturer on musical subjects at the David Mannes School of New School and the Dalcroze School, died at his home in New York on May 20, apparently of a heart affection. He was 75 years old. Born in St. Paul, he was graduated from Harvard in 1896, and later from the General Theological Seminary. He was for a time a member of the Society of the Holy Cross, but resigned. He studied music in Paris and was the author of an operetta and works for violin and piano, and had conducted private classes during the summer at Rensselaerville, N. Y.

Henri Gustave Casadesus

PARIS.—Henri Gustave Casadesus, noted composer and violinist who was the founder in 1901, of the Société des Instruments Anciens, died here on May 31, at the age of 68. He was born in Paris, Sept. 30, 1879 and was a pupil of the Conservatoire, where he won first prize in 1899. He was also a member of the Quatuor Capet. His compositions included several light operas and ballets.

Francis J. Sadlier

CLEVELAND.—Francis J. Sadlier, bass, and for many years teacher of singing, died here on May 22, at the age of 68. After studying voice here and in Europe, he appeared in opera in Berlin and Hanover. He was later soloist with the Cleveland Orchestra, and toured with Victor Herbert and Walter Damrosch.

HERMAN DAREWSKI, a Russian born musician resident in London, died there on June 2 at the age of 62. His principal song hits, popular during the first World War were K-K-K Katy, Sister Susie's Sewing Shirts for Soldiers, and Tulip Time, the last-named introduced into one of Ziegfeld's Follies.

Obituary

Baron Georg von Trapp

STOWE, VT. — Baron Georg von Trapp, head of the Trapp Family Singers, died on his farm near here on May 30, after a short illness. He was 67 years old.

In entire charge of the Austrian submarine fleet during World War I, he received highest military decorations. However, at the close of the war he retired to his estate. When Hitler came to power, he renounced any connection with the Nazi regime, gave his entire fortune to a religious order and emigrated with his wife, nine children and the Rev. Franz Waser to the United States. He had previously organized his children and his wife into a choir which made its first public appearance at Salzburg in 1937 at a folk song contest. Resisting Nazi offers of service in their submarine corps, he came to America in 1938, with only about \$50 as his entire fortune. The family rented a house near Merion, Pa., and chartered a bus in which they toured. Their success was immediate and they are said to have given more than 700 concerts in this country. Besides singing they played combinations of antique instru-

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Light Music Marks Boston's Spring

Arthur Fiedler Again Leads Pops—Britten Novelties Presented

BOSTON.—The swan boats are doing a thriving business on the pond in the green and flowering Public Gardens, and the Charles River Esplanade is taking on that Summer look it will have when Arthur Fiedler begins another season of Esplanade concerts. But at the moment, Bostonian musical activity is in low gear apart from the Pops at Symphony Hall.

In fact, it might be said that spring-time music here is the Pops and only the Pops. These nightly blends of light music, light refreshments and—at the tables on the floor of the hall—



GORIN SINGS FOR HADDONFIELD COMMUNITY CONCERTS

On stage following his concert, Igor Gorin converses with members of the executive committee of the Haddonfield, N. J., Community Concert Association. Left to right are Rev. G. Ernest Thomas, president; Mrs. Anthony F. Gorham, general chairman; Mr. Gorin; Mrs. Darwin C. Brown, secretary, and Henry D. Bean, vice-president

HADDONFIELD, N. J.—Closing its 1946-47 season of concerts, the Community Concert Association presented baritone Igor Gorin. Other artists who

appeared on the series this season were Sascha Gorodnitzki, pianist; the Columbia Opera Quartet; and the Busch Symphony, Adolf Busch, conductor.

smoking, are just as popular as ever. Conductor Arthur Fiedler continues in just as high popularity, also, and he has kept the format of the programs both consistent and a good blend of new and old.

This season's novelties have included Benjamin Britten's Matinees Musicales, orchestrated piano pieces of Rossini, and fitting successors to last year's witty Soirees Musicales, which also were orchestrated keyboard Rossini.

Musical news this month includes the election of Harrison Keller as permanent director of the New England Conservatory. He filled the post with conspicuous success as acting director for a year following the resignation of Quincy Porter.

The trickle of concert activity has included the first Boston appearance of tenor Miklos Gafni on a program celebrating the 17th anniversary of the International Workers' Order. Italian opera arias, Neapolitan folk-songs and a few miscellaneous items made up his brief program.

CYRUS DURGIN.

City Center Reviews Season

Newbold Morris Gives Summary of Year—Attendance Figures Reported

The fourth annual meeting of the incorporators of the New York City Center of Music and Drama was held May 20 with Newbold Morris, chairman of the board of directors, reviewing the year's work.

In his report, Mr. Morris said, "The City Center is now operating a \$1,000,000 a year enterprise—in fact, the figure now exceeds \$1,000,000—not for profit, but for the greater happiness of the people of New York. Since its opening in 1943, the City Center alone of all legitimate theatrical places of entertainment has adhered to a top admission of two dollars despite sharply rising costs in all phases of musical and theatrical activity.

"For the fourth consecutive year, the City Center has operated on a self-sustaining basis. The bookkeeping loss of \$40,000 is due to our policy of writing off all properties, such as costumes, lighting equipment, scenery, etc., 100% in one year. The actual financial position of City Center is reflected in its remaining cash balance which was furnished by the original guarantors and contributors, and in

the value of its physical properties used in production.

"Four new members have been elected to the Board of Directors: Clarence Derwent, president of Actors' Equity; John Golden, theatrical producer; John A. Warner, former superintendent of state police, and Richard McCann, president of Local 802, Associated Federation of Musicians.

Paul Moss, managing director, said, "In going back over the records of City Center, we find that in the first season of operation, 327,801 people paid to attend 171 performances and in the second season, 568,498 persons paid to attend 337 performances. During the second season, the New York City Opera Company, in addition to its New York appearances, also made an extensive road tour giving 128 performances attended by 85,701 people.

"In the third season, 614,000 people attended 320 performances and in the past year a new high in paid attendance was reached when 750,888 people attended 462 performances between April 27, 1946, and April 26, 1947, making a total of 2,279,187 persons who have attended 1,290 performances at City Center since its inception.

New Opera Group Opens With Aida

Stanford Erwin, managing director of the newly formed International Opera Company, has announced the repertoire for its initial performances to include Aida, Tosca, Rigoletto, La Traviata, Madama Butterfly and Carmen. Presentations will be given at Carnegie Hall, opening June 17, with Aida. Other scheduled dates are June 19, 24, 26, July 1 and 2.

Leonora Corona, in the title role of the opening performance, will sing opposite Edward Dudley, dramatic tenor, in the role of Rhadames, with Rene Castelar as Amonasro, Edward White, Ramfis, and Marcia Maglaviani as the Egyptian Amneris.

Other artists signed for the opening season are Eleanor Knapp, Vivienne Simon, Imelda Crighton, Robert Shilton, Frank Wennerholm, Alfredo Ordo, Edwardo Rael, Rudolfo Linza, Giuseppe Sechi.

Mr. Erwin plans to follow these performances with a second summer season.

The net proceeds of the opening performance will be given to the current cancer drive.

Toronto Proms Begin 14th Season

TORONTO.—On April 24 the Toronto Philharmonic ushered in its 14th series of 26 weekly Promenade Symphony Concerts. For the opening event Fritz Mahler, Juilliard Music School instructor, was guest conductor, with Evelyn MacGregor, contralto. May 1, Mr. Mahler was again on the podium, with Braggiotti and Chaikin, duo-pianists, as guests.

Geoffrey Waddington, Canadian conductor, led the orchestra May 8, with Miliza Korjus, coloratura soprano, as special attraction. May 15 saw the English born Stanley Chapple, now of St. Louis, as conductor, and Frank Wennerholm, Danish baritone, singing opera extracts from Faust and Otello. Stanley Chapple again conducted May 22, with Iva Kitchell, dance humorist, adding to the program.

Victor Kolar of Detroit was on the podium on May 29 with Ossy Renardy, violinist, assisting. June 5, Victor Kolar returned, with Portia White, contralto, as artist. June 12 Frieder Weissman conducted with Vivian Della Chiesa, soprano, guest soloist. R. H. R.

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(Continued from page 9)

narrator, Adolph Anderson, labored valiantly, as did the orchestra and chorus.

Alfred Wallenstein, who received the Ditson Award to an American conductor this year for his services to American music, led the NBC Symphony at the orchestral concert on May 17. All of the works were heard for the first time in New York. The program opened with a bang, both literally and figuratively speaking, in the form of Burrill Phillips' Tom Paine Overture. This work was not conceived as a portrait of Paine but as "a parallel expression in music of forceful ideas given clear and vigorous utterance." Though Mr. Phillips' ideas do not seem very forceful, they are expressed with admirable economy and gusto. After a beginning strongly reminiscent of Copland, he gets into his own stride and the overture prances along in exhilarating style.

Ross Lee Finney's Variations, Fugueing and Rondo, opens with a set of variations on the hymn Berlin by the redoubtable William Billings, to which it recurs again at the close. Mr. Finney's composition is partly



At the recent music festival at the University of Wyoming are from left to right: Allan Willman, chairman of the division of music; George Gunn, director of the university choir; Roy Harris, American composer; Johana Harris (Mrs. Harris), pianist; Robert Wagner, director of the university band, and Robert Becker, director of the university orchestra

LARAMIE, WYOMING.—Roy Harris, composer, and Johana Harris, pianist, were guest artists at the music festival held by the University of Wyoming on April 30 and May 1. Each year the University's division of music brings to the campus a contemporary com-

poser to conduct informal discussions with students and take part in a program of his own. Among Mr. Harris' compositions performed were works for orchestra, band, piano and choir. Johana Harris, wife of the composer, was heard in a group of piano works.

conventional in style, partly experimental in its harmony and development. What it lacks is the directness and emotional vigor so appealing in the music of Billings himself. But the work has some powerful passages and striking ideas. The Symphony No. 2 by Halsey Stevens, which followed, was a complete loss, as far as the writer is concerned. It wanders from episodes of improvisational vagueness to passages of text-book counterpoint, without ever establishing an emotional or a formal center. In fact, one wonders why the composer called it a symphony, for it is full of loose ends and incomplete formulations.

The New England Chronicle by Richard Donovan was another composition which bespoke more industry than inspiration. Having stated his thematic material, Mr. Donovan put it through a series of capably executed academic paces, adding ideas in snowball fashion as it rolled along. But when the long, thickly scored and insistent work was finished, one asked oneself: Why?

Douglas Moore's Symphony No. 2 in A was a work so light in texture, so disarmingly naive and unpretentious in its themes and development that it took one back to the days when symphony writers did not feel the itch of profundity in every measure. Unfortunately, it fell between two stools, for Mr. Moore obviously felt the shadows of Beethoven and Brahms even though he was writing in another vein. Had he used his material for a suite or some other less ambitious purpose, it would not have sounded so incongruous.

An excellent wood-wind quintet which calls itself, with commendable logic, the Fivewind Ensemble made its debut at the chamber music concert on May 18. It was made up of Ralph Eichar, flute; Milton Shapiro, clarinet; Lois Wann, oboe; John Barrows, horn; and David Manchester (replacing Charles Sirard), bassoon. The program comprised an Overture by Anis Fuleihan; a Serenade by John Verrall; a Sextet for piano and wind quintet by Adolph Weiss, with Eleanor Gough at the

piano; Alexei Haieff's Serenade for piano and winds, with the composer at the piano; the Scherzo and Andante from Aaron Bodenhorn's Woodwind Quartet; three Prairie Songs by Roger Goeb; and a March by John Barrows. All of these works had their New York premieres, except Mr. Haieff's Serenade.

The Overture by Anis Fuleihan showed a sensitivity to the coloristic possibilities of the ensemble, but it failed to develop cogently. Less adept in its combinations and harmonic treatment, Mr. Verrall's Serenade was on the other hand more coherent. Vague and inconclusive in a Scriabin-esque fashion, the Weiss Sextet was an interesting experiment in sonorities. It is made up of blocks of chords, much as a complex geometrical figure might be constructed.

The most entertaining work on the program was Mr. Haieff's witty Serenade. An unusually keen sense of rhythm, a ready flow of ideas and an admirable finish almost always characterize Mr. Haieff's music. Like his music, his performance at the piano was polished, sensitive and amusing. There are original ideas in Mr. Bodenhorn's Quartet movements, which become lost in the rather conventional surrounding patterns. Of Mr. Goeb's Prairie Songs, the Dance, with its perky rhythm and folk-like tunes, was the most appealing. Mr. Barrows' March, brief and neatly put together, made a first-rate finale. All of the performances were excellent, and one hopes that this ensemble will continue its good work. Nearly all music for winds and brass is shamefully neglected. Altogether the Festival performed a valuable service to American music and the fact that most of the works this year were a bit disappointing in no way invalidates its importance.

Mu Phi Epsilon Luncheon

On May 10, the New York City Alumnae Chapter of Mu Phi Epsilon held its annual spring luncheon at the Town Hall Club. Barbara Parsons was chairman. A program was pre-

sented by Elizabeth Ball Kurz, pianist; Jean Cumming, mezzo-soprano, with Mrs. Beulah Crangle, accompanist; and Mary Gale Hafford, violinist, with Virginia Arnold Ball, accompanist.

Toronto Conservatory Holds Diamond Jubilee Festival

TORONTO.—The Toronto Conservatory of Music, of which Ettore Mazzoleni is principal, held a Diamond Jubilee Festival, April 28 to May 2, the newly formed Senior School, with Arnold Walter as director, contributing largely to the program. The highlight was the presentation of The Bartered Bride on April 29 in Eaton Auditorium. Nicholas Goldschmidt was conductor and Felix Brentano stage director. R.H.R.

Carl Fischer, Inc., Announces Promotions in Firm

Frank H. Connor, president of Carl Fischer, Inc., recently announced the election of two staff members, Eric von der Goltz and Clifford L. Carter, to the post of vice-president. Mr. von der Goltz directs music promotion for the firm, and has been in charge of legal and copyright matters since 1943. Mr. Carter has been promoted from the position of assistant sales manager.

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Szell Conducts New York Visitors

Mitropoulos and Orchestra Perform Sibelius—Other Ensembles Heard

CHICAGO.—After nearly a week's lull, Chicago's musical life became active again on May 2 when the New York Philharmonic-Symphony came to Orchestra Hall for the first of two week-end concerts. George Szell, who is extremely well-liked here, was the conductor, and won new admirers for the fresh beauty he brought to a program of often-heard music. The Overture to Tannhäuser, Prelude to Lohengrin, and Prelude and Love Death from Tristan and Isolde were played with meticulous clarity, yet gave a feeling of mounting power and warmth. The conductor's impeccable taste and painstaking attention to detail resulted in a majestic performance of Brahms' D Major Symphony. Dimitri Mitropoulos conducted at the second concert, on May 4, and was extraordinarily successful in obtaining the dramatic climaxes he always wants from an orchestra. The players knew exactly what was expected of them and gave it wholeheartedly. The program opened with an exuberant reading of Mozart's

Don Giovanni Overture. Sibelius' Second Symphony, which followed, smoldered with fiery feeling and provoked prolonged applause. Excerpts from Richard Strauss' Rosenkavalier and Ibert's Escales were zestfully performed, too.

The State Street Symphony by Earl Hoffman had its world premiere at a concert given for the benefit of the American Cancer Society by the Chicago Philharmonic, Henry Weber conducting, in the Medinah Temple on May 6. The score, which recently won the \$1,000 George Lytton Memorial Award for the best musical composition depicting the spirit of Chicago's chief shopping center, is a stunning example of modern orchestration on a large scale and is full of good melodic material.

Regardless of the discouragingly small audiences that have attended the Woman's Symphony concerts this year, the quality of the concerts themselves has grown steadily better. At the final one, in Orchestra Hall on May 12, Izler Solomon was guest conductor, and under his persuasive leadership the ladies accomplished truly beautiful results. They gave the first local performance of Kabalevsky's Second Symphony, and played Tansman's Variations on a Theme by Frescobaldi. Skilfully performed, too, were the D Major Concerto by Carl Philipp Emanuel Bach and Strauss' Emperor Waltz. RUTH BARRY

Chicago Choruses Give Concerts

CHICAGO.—Choral societies nearly always dominate Chicago's musical life in the spring, and this year there has been an unusually large number of concerts by singing groups. The Civic Music Association of Chicago which trains children from the city's parks and playgrounds gave its 34th annual festival in Orchestra Hall on April 27. On the same day the Lyra Singing Society, a Bohemian group, gave its 57th annual concert in the Eighth Street Theater. The Svithiod Singing Club celebrated its 65th anniversary with a concert at the Civic Theater on April 29. At the Chicago Mendelssohn Club concert given at Orchestra Hall on the same evening, the chorus accomplished some beautiful singing. The Chicago Choralists, John Halloran, director, also give a concert on April 29, in Kimball Hall.

The Valparaiso University A Capella Choir, Richard Schoenbohm conducting, gave a concert of sacred songs at the Schubert Theater on May 4. On May 6 the Marshall Field and Company Choral Society gave its 41st annual concert in Orchestra Hall. The Apollo Musical Club, celebrating its 75th anniversary, opened a two-day festival on May 8 in Orchestra Hall with Bach's B Minor Mass. On the following evening the club gave The Pilgrim's Progress by Edgar Stillman Kelley. The Paulist Choristers, directed by Father Eugene O'Malley, gave their 43rd anniversary concert in Orchestra Hall on May 11. The First National Bank Orchestra and Choral Club gave a concert in Orchestra Hall on May 15 before an audience of 3,000 fellow employees and friends. On May 18, the Jewish Peoples Choral Society, Eugene Malek, conductor, gave its 33rd annual concert in Orchestra Hall.

The Augustana College Choir, directed by Henry Veld, gave a beautiful concert in Orchestra Hall on May 20, and on May 23 the Chicago Bach Chorus and the Cantata Chorus of Concordia Teachers College were heard at the college gymnasium in River Forest. R. B.

Recitals Continue In Chicago

CHICAGO.—As the indoor music season reached its climax, Kimball Hall events were especially frequent.

Joseph Cole, baritone, was heard in recital on April 27; Philippa Schuyler, composer-pianist, on April 28; John Marcellos, basso, on May 1; Richard Wozny, pianist, on May 2; Martin Sauter, violinist, on May 3; Abba Leifer, organist, on May 4.

On the afternoon of May 4 Kimball Hall was the scene of a concert given by the Chicago Trio—Ruth Klauber, pianist, Robert Dolejsi, viole d'amour, and Peggy Hardin, flute. With Mary Coleman, double bass, assisting, the group played 17th and 18th century music with taste and skill. On the following evening Camille Anderson, soprano, with Dorothy Lane playing harpsichord accompaniments, sang 17th and 18th century songs. James Hall, basso, was heard on May 11 and Helen Pesci Wood, soprano, on May 12.

Other artists appearing in the crowded schedule of this popular hall were: Geneva Ide, pianist, on May 1; Carmencita Romera, Cuban danseuse and her dancers, on May 18; Nelson Woodley, baritone, on May 18; Elizabeth Humphrey, soprano, May 19; Evelyn Hunter, soprano, May 20; Maurice Goldberg, tenor with Anne C. Goldberg at the piano, May 22; Evelyn Novotna, soprano, on May 23; and Marcia Marcucci, May 25. R. B.

Philadelphia Hears Two Premieres

Kodaly's Missa Brevis Performed—Orchestra Offers Symphony Appassionata

PHILADELPHIA.—Credited with its first performance in the United States, Zoltan Kodaly's Missa Brevis was sung at the First Presbyterian Church on May 25 and struck as a distinguished creation both as to style and substance. Alexander McCurdy directed and the solo parts engaged Hallie Nowland, Nancy Fishburn, George Lapham and Robert Grooters. However, as is proper in a liturgical piece of this kind, the choral passages predominate.

A recently-completed Symphony Appassionata by Luigi Carnevale was offered by the composer-conductor for a world-premiere as the feature of the program for the final concert of this season's Pennsylvania Philharmonic series, given at the Academy of Music on May 15. In four movements, the work evoked an enthusiastic response from the large audience with cheers and bravos for Maestro Carnevale and his forces. The impressive and sonorous finale of the symphony embodied a setting of words from the Te Deum and engaged a double-chorus consisting of the Choir of the Tyler School of Fine Arts of Temple University, the Overbrook High School A Capella Choir, the Philadelphia Choral Ensemble and the Pennsylvania Philharmonic Chorus.

The concert also furnished three gifted soloists—Marco Farnese, pianist, in the Grieg Concerto, and Phyllis Wollman, soprano, and George Mazmanian, tenor, in various arias by Verdi, Donizetti, Ponchielli and Puccini. The Overtures to Bellini's Norma and Verdi's I Vespri Siciliani completed the bill.

WILLIAM E. SMITH

Philadelphia La Scala Presents Carmen

PHILADELPHIA.—Bruna Castagna in the title role and Ramon Vinay as Don Jose scored brilliant successes in a fine post-season production of Bizet's Carmen by the Philadelphia La Scala Opera Company at the Academy of Music on May 20. Vocally and dramatically their achievements were superb. In voice, action and physique, Walter Cassell proved admirable as the Toreador and came in for a strong share of the honors. Eva de Luca pleased as Micaela and other parts were capably

filled by John Lawler, Lester Englander, Mildred Ippolito, Margaret Rayner, Francesco Curci and others. William Sena's corps de ballet contributed notably to the color of the performance and Giuseppe Bamboschek's conducting satisfied in all respects. Also to be praised was the excellent account of the score by the orchestra. W. E. S.

Clemens Krauss Conducts Vienna Philharmonic

VIENNA.—The Vienna Philharmonic was conducted on May 10 by Clemens Krauss, director of the Munich opera under the Nazi regime, and he was heartily welcomed by the audience. In December 1946 the conductor was cleared of Nazi charges by the Austrian Commission after it was proved that although he worked as a musician in Nazi Germany, he was neither a member of the Nazi party nor a Nazi sympathizer.

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UNDER NEW MANAGEMENTS

W. COLSTON LEIGH has announced that he has signed a managerial contract with Grace Panvini, well-known coloratura soprano. Miss Panvini made her debut with the Central City Opera Festival in Colorado, singing in The Gondoliers under the direction of Frank St. Leger.

She has sung leading coloratura roles with the Cincinnati, San Carlo, Newark and Boston Opera Companies, and has appeared at the



Grace Panvini

Worcester Festival. Symphonic engagements include performances with the Toronto, Rochester and New York City Symphonies. On tour with Sigmund Romberg and his orchestra, she sang more than 160 concerts. In 1946, she gave a New York recital at Town Hall. She recently returned from singing the Barber of Seville in Miami.

THE singing of a contract to act as personal representative of Richard Korn, conductor, was announced recently by A. Strok, impresario.



Born in New York in 1908, Mr. Korn began studying piano at the age of 6. After his graduation from Princeton he won a Fellowship in conducting at the Juilliard Graduate School and studied conducting with Serge Koussevitzky, piano and analysis with Abram Chasins and composition with Bernard Wagenaar. His musical career was then interrupted by his enlistment in the Coast Guard, a large part of which was spent in conducting the band of the Manhattan Beach Training Station. Mr. Korn came to the attention of the general public by his appearance as a guest conductor with the Boston Symphony. At the conclusion of Mr. Korn's engagements at Lewisohn Stadium this summer, he will tour the far and near east as a guest conductor.

January to April 1948, Miss McClelland will be on tour with A Night in Old Vienna.

Martha Larrimore, of Tennessee, attended the University of Chattanooga before coming to New York. She was brought to Mr. Wagner's attention by two highly successful appearances as Carmen which she made in Wilmington and Harrisburg with a travelling opera company. Engaged for the role of Azucena, in Mr. Wagner's touring company of Il Trovatore, she scored a personal triumph. Miss Larrimore will also join the cast of A Night in Old Vienna on its coast to coast tour during the coming season.

Jon Crain, tenor, is a native of St. Louis and has sung over the radio since his mid 'teens. He was a pupil of the late Oscar Seagle and served three and a half years in the United States Army. During the coming season, Mr. Crain will be starred in Mr. Wagner's touring production of Madame Butterfly during the fall and he will be featured in A Night in Old Vienna during the Spring season. At present he stars on two weekly broadcasts originating from WGY, Schenectady, one being a coast-to-coast NBC network show called Voices Down the Wind.

Kleckner Pupils Appear

Millicent Frances Kleckner, teacher of singing, presented a group of pupils in the Carnegie Chamber Music Hall on the afternoon of May 18. The proceeds were donated to the Save the Children Federation. Those heard were John De Battle, Betty Van Buren, George Herndon, Judy Lipton, Jeanette Guerriero, Veronica Cooney, Marjorie Lackey, Paul McKeever, Herbert Cooper, Joseph Cobb, Camille Pascuzzo, Natalie Duesinger, Bob Condon, Frank Camarada, Gerald Ward, Eugenie Lockman, Guy Griffo, Florence Paul, Alfred Lowenstein, Anette Quaglia, Mario Tucci, Adam Miller, Carolyn Knell, Ramona Zucalla, Paul Cekleniak, Alberta Schouten, Paul Jones, Ann Garoogian, Irene Psaris, Eleanor Hoffman, Will Kuluva, Betty Blanc, Josephine Bochetta, Claire Gromet, Walter Fairservis, Stuart Murphy, Adam Miller and Cathleen Chambers.

Frederick Haywood Pupils Present Operatic Evening

SYRACUSE, N. Y.—A concert of operatic selections was given by vocal students from the classes of Frederick Haywood of the College of Fine Arts, Syracuse University, at the Syracuse Museum of Fine Arts on May 26. The singers included Dominick Lamacchia, Vera Ford, Betty Wolf, Grant Pulen, Santos Mozo, Colleen Sproles, Ward Smith, Charles Fink, Marian Stacy, Mary Cianci, Carmine Albino and Helen Russell. The program comprised operatic works of Mozart, Gounod, Verdi, Gershwin, Bizet, Puccini and Leoncavallo. Jean Marie Wohl, Betty Wolf and Audrey Adams were the accompanists.

Rosalie Miller Invited To Lecture in California

Rosalie Miller, teacher of singing, has been invited to give two lectures at the University of Southern California during August. One will be on Opera and the other on the Style and Tradition of Song. Regina Resnik, soprano of the Metropolitan from Miss Miller's studio, after an appearance at the Ann Arbor Festival, went to Chicago to create an important role in the American premiere of Benjamin Britten's The Rape of Lucretia. Following that she will go to Central City, Colo., to sing 12 performances of Fidelio. Virginia MacWatters, now singing at Covent Garden, London, will return to New York to coach for appearances at the Hollywood Bowl in July, after which she will go back to England to sing

at the Glyndebourne Festival. Ann Bollinger, soprano, sang Eva in Die Meistersinger at the Columbia S. C. Festival and was soloist with the Robert Shaw Collegiate Chorus in Mozart's C Minor Mass in Carnegie Hall. Eunice Alberts, contralto, sang with the Boston Symphony and has recently fulfilled engagements in Washington, Boston and the Middle West. Elia Belkin returned from a tour of Pennsylvania to sing at the Palestine Night in Times Hall. Marion Castle will give a song recital at the Barbizon-Plaza during the week of July 26.

Carola Goya Gives Spanish Dance Program

A program of Spanish dances with many changes of costume was given by Carola Goya in her New York studio, Goya Hall, on May 31. She with Senor Olivares appeared together and in solo numbers and were cordially received by the large audience in a diversified list of picturesque dances. Mlle. Annette Roussel, the accompanist, was also heard in solo numbers and Beatrice Burford, harpist, preceded the program with a group of works by Zabel, Debussy, Tournier and Grandjany.

Munz to Spend Summer in Mexico

Mieczyslaw Munz, pianist and teacher, after conducting a three-day piano class at Louisiana State University, will go to Mexico where he will spend his summer vacation. He will return to New York on Sept 1.

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Marguerite McClelland (above)
Martha Larrimore (above right)



Jon Crain (right)



THREE ARTISTS
NEWLY ON THE
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CHARLES L. Wagner and his associate, Edward W. Snowden, have taken under management for concerts, opera, and radio work, three American artists, Marguerite McClelland, lyric soprano; Martha Larrimore, contralto; and Jon Crain, tenor.

Marguerite McClelland is an honor graduate from Louisiana State University, Baton Rouge, where she studied with the late Pasquale Amato and with Ralph Errolle. She won a \$2,000 scholarship for vocal studies, and for the past year has been working in New York with Paul Althouse and Stuart Ross. During the past month she made her debut as a recitalist in Providence, R. I., and will appear as soloist with the New Orleans Summer Pops Symphony. From

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SALZEDO CONCERT ENSEMBLE
The Salzedo Concert Ensemble photographed at the Tuskegee Institute, Tuskegee, Ala., where the Ensemble played one of its return engagements this season. Next to Carlos Salzedo stands Mary Hill Doolittle, cellist; on the extreme right, Ruth Freeman, flutist; in front of her, Mimi Allen, harpist.

This season the Salzedo Concert Ensemble has toured in Massachusetts, Illinois, Indiana, New Jersey, Pennsylvania, West Virginia, Tennessee, Missouri, Wisconsin, Iowa, Kansas, Texas, Louisiana, Alabama, Florida, Ohio, and New York State besides playing in New York City. After having rehearsed its new programs for next season the personnel of the Ensemble has separated for the summer months. Mr. Salzedo is now in Camden, Me., composing and directing the Summer Harp Colony of America. Miss Freeman is in Chautauqua, where besides her duties in the orchestra she is scheduled to be one of the soloists of the symphony concerts. Miss Doolittle will concertize in Canada, and Mimi Allen is in the South.

Juilliard Changes Curriculum

(Continued from page 10)

3) chamber music; 4) choral music; and 5) academic studies, a general classification including such widely varied subjects as English literature, music history and acoustics.

During the first two years of their education students will work with the literature and materials of music. They will make a general survey of music from the pre-Bach period to contemporary styles. But this will not be superficial. They will play the works, sing them, analyze them, as well as listen to them. This will give them a grasp of the actual vocabulary of the textures of Western music. They will concentrate in the first year on melody, ranging from Lassus to Hindemith in their examination of its nature and treatment. This will lead them naturally to harmony and the other elements of music. All kinds of

music will be used in these sessions, which will be held four times a week, an hour and a half each time. In the second year, students will take up two-part writing. Everyone will participate. Instrumentalists and singers will perform the work and those who have no special creative ability will be expected nonetheless to know how to handle the vocabulary of composition and to understand the elements of style. During these first two years of general preparation, students will attend concerts in New York, listen to rehearsals at the school and give recitals, to widen their background in the literature of music. They must convince their teachers of their usefulness and ability before they progress to more specialized training.

The third and fourth years will be more concentrated. Students will work in small groups of two or three in close collaboration with an instructor. They will make an intensive survey of the literature of the instrument in which they are specializing. These courses will be adapted to their needs. The flexibility of the plan is an essential part of it, for the school does not intend to set up a rigid syllabus in place of the old one.

Chamber music as well as choral music will play an important part in the training of all students. They will be assigned to the chamber music department in their first year, and intermediate students will meet every week. Advanced students will work in groups under supervision and also independently, preparing for school broadcasts and concerts. Hans Letz is chairman of this department. Orchestral music will be approached in the same way, so that students will become familiar with the scores themselves. An opera theatre unit has been formed for advanced students in opera, putting greater emphasis upon the concept of music as a craft as well as an art. Opera productions will be prepared in the classroom and workshop rather than as unrelated events. Frederic Cohen, associate director of opera at the Berkshire Music Center, will direct this unit. Frederick Waldman, a teacher at the Mannes Music School, will be associate director. Edgar Schenkman will train all of the Juilliard orchestras and will continue as conductor for the opera department. One or more guest conductors will also appear with the Juilliard Orchestra.

New Acoustic Department

The school has also created a department of Acoustical Engineering, with Harry Robin, an instructor at RCA Institutes, as director. The department will have a sound recording studio and complete recording equipment and will record all Juilliard concerts for the Juilliard Library, as well as individual student performances and compositions, for educational purposes.

The academic year will be lengthened from 30 to 35 weeks, in order to ease the burden on faculty and students in setting the new plan into operation. At different periods of the year students will concentrate on specific phases of their education, and the final 15 weeks will be devoted largely to the completion of their major studies, orchestral rehearsals

and concerts, opera and choral performances and intensive work in chamber music and other group activities.

"Though many of these curricular changes represent more or less radical departures from current educational procedures, they are all based on one principle which remains constant—to bring music education closer to music itself," declared Mr. Schuman in summing up the new program. The school is well aware of the practical problems involved, but the faculty is united in its conviction that both the objectives and the operation of the plan will justify themselves and that the art of music as a whole will benefit greatly.

R. S.

Pupils of Angela Wechsler Heard

Piano pupils of Angela Wechsler at the New York College of Music were presented in concert on May 29

in the Steinway Hall. Taking part were Charles Ragusa, Choon Cha Kwak, Gladys and Marian Eisen, Aphrodite Bobotis, Marilyn Schiller, Joseph Ciavarella, Virginia Gerhardt, Philis Weitzner and Carla Zinner.

Harold Berkley Leaves For England

Harold Berkley, violinist and conductor, left recently for England where he will examine a number of new string orchestra scores with a view to using them next season with the Hartford String Orchestra of which he is the conductor. On his return in July he will leave at once for Harrison, Me., where, for the 10th summer he will hold master classes in violin and chamber music from July 21, to Aug. 23. Mr. Berkley recently led his orchestra at a concert in the West Middle School of Hartford, with Gabor Rejto as soloist.

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New Music Reviews

For Piano

Grainger Arranges Excerpt From Rachmaninoff Concerto

AN excellent concert transcription by Percy Grainger of the main themes and episodes from the Third Movement of Rachmaninoff's Second Piano Concerto is published by G. Schirmer, Inc. (75c). Since the popular demand for transcriptions and arrangements seems to continue unabated, it is good that musicians of Mr. Grainger's taste and standing are taking a hand in them. For his arrangement adheres as closely as is practicable to Rachmaninoff's original text. Nothing is added, and he has simplified only where it was necessary to adapt the music to the technical scope of players who are not concert virtuosos. With great ingenuity, Mr. Grainger has kept the rich harmonic texture of the work while thinning out some passages and telescoping others. Piano students and amateurs who have reached a fairly advanced degree of technical competence will have especial pleasure in playing through this synopsis. Mr. Grainger has indicated two optional cuts in his arrangement for concert performers.

B.

Reviews in Brief

Four Piano Duets, by Sarah Coleman Bragdon, Arthur P. Schmidt. An Evening Prayer, Forward March, a Castanet Dance and Song of the Pine Tree for first and second grade pupils. Attractive material. (65c).

Pipe and Tabor and The Hare and the Tortoise, by Alec Rowley, London: Curwen (New York: G. Schirmer). Well-designed, one-page duets for first-grade pupils.

The Three of Us, a collection of nine pieces for six hands at one piano, Summy. March of the Boy Scouts, The Band and Campfire March by N. Louise Wright, Vale of Song and On the Trail by Walter Rolfe, Moccasin Dance by Frances Terry, Dutch Peasant Dance by Leo Oehmler, The Old Clock by Hubbard Harris and Happy Birthday March by Mildred and Patty Hill, for pupils in the earliest grades, assembled in one cover. (75c).

A Dance on the Lawn, by Paul Zilcher, for six hands at one piano, Schmidt. A useful second-grade piece. (40c).

Le Papillon and Punch and Judy, by Charles Dennée, Schmidt. Two practical pieces for four hands at two pianos, so designed that the first piano part may be used as a solo as it stands if so desired. The first is a rippling fourth-grade piece, while the Punch and Judy Waltz is not more than third grade. (75c and 60c, respectively).

C.

From the Oliver Ditson Co. (Presser, distributor) come an appealing Argentine tango, Enticement, by Carlos Renaldo, easily playable, and an ingenious Revolt in Rhythm by Robert Syd Duncan.

J. Fischer issues Little Brown Donkey, by Floy Adele Rossman, which in the similarity of the left-hand figure seems to indicate a familiarity, whether subconscious or not, with Ibert's Little White Donkey.

From the Theodore Presser Co. come In the Cool of Evening, by Frank Grey, in which a pleasing mood is created by purely chordal writing; Down Lullaby Lane, by Stanford King, with harmonic effects that are unusual in its grade; an alluring tango, In Sunny Mexico, by Morgan West; Weeping Willow, by Myra Adler, for constant crossing of the hands in broken chords; Dance of the Sprites, by Joseph M. Hopkins, a spirited gavotte; a melodically appealing waltz, Spring Idyl, by Harold Locke; Spring Breezes, a waltz by Robert A. Hellard; Lullaby of the Redwoods, by Paul Carson, classed as radio music, and Lombardy Poplars, by Vernon Lane, a gaily dancing piece that leans towards the popular side.

C.

For Chorus

Fine Choral Novelties Added to Galaxy's Library

A NOTEWORTHY choral version by A. Walter Kramer of Hugo Wolf's An Old Painting (Auf ein altes Bild) has recently been issued by the Galaxy Music Corporation. In this treatment of one of Wolf's most beautiful songs for four-part women's chorus, unaccompanied, with solo for medium voice, Mr. Kramer again displays his understanding of the medium for which he writes. The tragic implications of the song are preserved by the artistic reverence and simplicity that mark this arrangement, the effectiveness of which is made still greater by the excellent English version of the Möricke poem that Mr. Kramer has made for it. This is a program number that no women's chorus should be without.

Channing Lefebvre has also made substantial new contributions to Galaxy's library of choral works with an impressive arrangement for four-part chorus of men's voices, with baritone solo, of Wolf's The Crusader, for which Mr. Kramer has written another English version of a high literary order, and a choral version for mixed voices in four parts of the Samuel Richard Gaines song, From Old Russia, then lends a fresh appeal to the picturesque song.

Mario Castelnuovo-Tedesco has

found inspiration in Sir Walter Scott's Jock of Hazeldean for a vividly dramatic work for four-part mixed chorus, marked by his characteristic resourcefulness. It presents certain challenging difficulties that choral groups should welcome. Simpler in style is Sleep, Darling, Sleep, a melodically charming setting by Kenneth Martin of words by Adele M. Freund, for women's voices in three parts. John W. Work has made an admirable arrangement of the American folksong, 'Way Over in Egypt Land, for four-part mixed chorus, with four soprano solo voices; James Miller has added an excellent arrangement of Daniel (Didn't My Lord Deliver Daniel?) to the available choral versions of Negro spirituals for four-part mixed voices; Beatrice Posamanick's song, Praise, with words by Gerard Manley Hopkins, has been effectively set for mixed voices, with contralto or baritone solo, and John Tasker Howard's recently published song, O, Did You Hear the Meadow Lark?, with words by Lorraine Noel Finley, is now issued as a three-part chorus for women's voices that is just as effective as the solo version.

Galaxy also has released two fine English choral works from London firms of which it is the representative in this country. One is an impressive new setting by Herbert Leslie Smith of the chant, Venite, Exultemus Domino (O Come, Let Us Sing Unto the Lord), published by Stainer & Bell, a setting effectively designed to be sung partly by the choir alone, partly by the congregation alone and in part by choir and congregation together. The other is a brisk setting in gavotte rhythm by Philip Tomblings of Osme's Song from George Darley's Sylvia, an Elkin & Co. publication.

C.

Reviews in Brief

Ballads and Folk Songs of America from the Repertoire of the Margaret Dodd Singers, arranged by Arthur Lief, Margaret Dodd and Walter Preston, Music Press. A series of seven American Folk Ballads, in admirably simple yet effective choral versions, representing Scottish, English, Norwegian and Spanish national groups. The original melodic flavor would seem to have been faithfully preserved. The songs are the originally Scottish He's Gone Away, from the Southern Appalachians; the Virginia folksong, Old Bang'am; the Tennessee folksong, Shuckin' of the Corn; a Norwegian folksong from Minnesota, Per Spelmann; a North Carolina folksong, The Wee Cooper of Fife; the Appalachian Sourwood Mountain, and a Spanish folksong from the Southwest of this country, At the Doorway of Heaven. This is an uncommonly interesting assortment of American folk material. Issued individually.

Sacred Choruses for Women's or Girls' Voices, compiled and arranged by Hugh Ross, G. Schirmer. A collection of twenty-five compositions chosen from all types of sacred music, ranging from mediaeval to modern times, for distinctive melodic appeal, the object being to provide a varied and substantial group of arrangements in which no severe choral difficulties are encountered. Constantini, Marc-Antoine Charpentier, Bach, Mozart, Handel, Rameau, Bortniansky, Dvorak, Schütz and Spohr are among the composers represented. (\$1.50).

C.

For Solo Voice

Three American Folk Songs Arranged by Katherine Davis

FROM the Galaxy Music Corporation come three delightful arrangements of American Folk Songs for medium or low voice by Katherine K. Davis. They are The Deaf Old Woman, from Missouri; He's Goin' Away, from North Carolina; and The



Hugh Ross

Percy Grainger

Soldier, from Kentucky. The most originally treated of the three is the song from North Carolina, He's Goin' Away. Miss Davis establishes a synopated rhythmic sway in the introductory measures which is skillfully contrasted with the voice part; yet she never obscures the haunting melody. In this arrangement she succeeds in that exceedingly difficult task of maintaining the elemental simplicity of the original tune while adding more sophisticated harmonic touches.

The Deaf Old Woman, in other versions of the ballad familiar as The Deaf Woman's Courtship, is more conventional in style but extremely effective. By moving up from F Major to G Flat Major at the second stanza and then to G Major, Miss Davis obtains a startling freshness which adds zest to the humor of the text; and the proposal is ingeniously set off in a lyrical section. The Soldier has a rollicking accompaniment. It would make an admirable encore piece, with its brevity, color and ironic ending. These songs should prove equally popular with professional singers and amateur musicians (50c each).

R.

Reviews in Brief

Cradle Song in a Modern Mining Town by Goddard Lieberman, Associated Music Publishers, Inc. A dramatically effective setting of a grim text by Mildred E. Waterman, with its admonition to "listen long to the black roar of the coal, and you will hear the lock-step of your life." (60c.)

Love Is a Sickness by Goddard Lieberman Associated Music Publishers, Inc. A harmonically far-fetched but nevertheless interesting setting of a poem by Samuel Daniel with a vocal line that demands expert phrasing and breathing as well as taste from the performer. (60c.)

Odio la Pastorella (The Shepherdess and the Rose) by Vincenzo Bellini, edited by Artur Holde, Carl Fischer, Inc. This charming little song was written by Bellini at the request of the Duchess Canizzaro. It was owned for many years by her descendants and is now in the manuscript collection of an American. Now published for the first time, it well deserves preservation and performance. Mr. Holde dedicates it to Marian Anderson who has sung it with notable success.

Remember Me, by Blanche Ebert Seaver, C. Fischer. An aptly conceived setting that lends new emotional force to the nostalgic words of Christina Rossetti. For medium voice. (50c).

Weather Forecast, by Daniel Wolf, G. Schirmer. An ingeniously expressive musical garb for words by Mabel Livingstone. Medium range with one high G sharp. (40c).

Old Hickory, by Charles F. Bryan, Richard. An appropriately simple and direct setting of a popularly expressed eulogy of Andrew Jackson by David Stevens. (50c).

A Song of Childhood, by Clarence Olmstead, Ditson: Presser. The nostalgic sentiment of a gripping little poem by Russell March is aptly conveyed through music that is appropriately melodic without being trite. For medium voice. (50c).

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Records

DEEPLY moving choral singing and some superb solo performances are to be found in the recording of Handel's Messiah made by the Huddersfield Choral Society, the Liverpool Philharmonic and a group of distinguished soloists, conducted by Malcolm Sargent (Columbia, MM 666, two albums, 19 discs). Isobel Baillie, soprano, Gladys Ripley, contralto, James Johnston, tenor, and Norman Walker, bass, are the soloists. A chorus of 150 was used in this performance. Perhaps its most immediately striking quality is its purity of style. The voices are always on pitch, the words are beautifully enunciated, the tempos almost invariably seem exactly right, and the vigor and clarity of Handel's writing are scrupulously observed. But far beyond mere technical skill is the religious sincerity, the emotional power of the singing.

Mr. Sargent keeps an admirable balance between the instrumental and the vocal elements despite occasional acoustical difficulties. The parts which Mozart added to the score are used. Of the soloists Miss Baillie and Mr. Walker are outstanding. Both of them have splendid voices and both are Handelian to the manner born. It is a pity that Nos. 34-36 and Nos. 49-52 were omitted, for otherwise this would be an absolutely complete recording, but even so it includes far more than the usual versions given in concert. Music lovers of all types will refresh themselves in this indispensable recording of a timeless masterpiece. S.

THE five superb Bach arias, (Victor DM 1087, 3 discs), sung by Marian Anderson to the accompaniment of the Victor Chamber Orchestra under Robert Shaw, rank with the finest things the company has done in recent seasons. The arias themselves are among the grandest in the entire range of Bach. They are the Kreuz and Krone, from the cantata Weinen, Klagen; the Jesus Sleeps, What Hope Remaineth, from the 81st Cantata; Zum reinen Wasser, from the 112th; Bereite dich, Zion, from the Christmas Oratorio; and, finally, the Erbarme Dich, from the St. Matthew Passion. Although Miss Anderson's tones suffer throughout from a tremolo the contralto delivers these matchless pages with such a depth of spiritual perception that vocal deficiencies seem almost negligible. To be sure, her diction is never wholly clear, but that is no new failing with her. One is at a loss to express a preference among these

gorgeous arias, though few things Miss Anderson does surpass her performance of the jubilant Bereite Dich, Zion, or the poignant Erbarme Dich. The accompaniments are admirable. Robert Bloom does full justice to the oboe and oboe d'amore parts and the violin obbligato in the St. Matthew Passion aria is exquisitely played by Joseph Fuchs. P.

NOT only ardent Mozartians but all lovers of fine singing will welcome the reissue of the recording of Le Nozze di Figaro by the Glyndebourne Festival Opera Company of England with Fritz Busch conducting (Victor, three albums, DM 313, 6 discs; DM 314, 6 discs; DM 315, 5 discs). The names of the singers in the cast are not published with this issue. There is every reason to believe, however, that it is a repressing of the recording made some years ago in England. Those who have heard Mr. Busch conduct Mozart at the Metropolitan know what spirit and elegance he brings to the operas. This recorded performance has a strong cast and it reveals a dramatic and musical integration all too seldom achieved on this side of the water. Even in incorporeal form one senses the unity of the interpretation and the dramatic movement. With the vast increase in the buying public, this admirable recording may encourage the companies to give us more complete operas, which are always preferable to piecemeal selections. Acoustically it is always clear, if occasionally uneven in quality. S.

PROKOFIEFF, Piano Concerto No. 3 in C Major, Dimitri Mitropoulos, piano soloist and conductor, Robin Hood Dell Orchestra (Columbia, MM 667, 3 discs).

A brilliant tour de force, though the piano sounds brittle. Mr. Mitropoulos never misses a beat in either role.

CHOPIN, Piano Concerto No. 2 in F Minor, Artur Rubinstein, soloist, NBC Symphony, William Steinberg, conductor (Victor DM 1012, 4 discs).

A notably vital orchestral performance frames Mr. Rubinstein's elegant and technically flawless playing of the solo part. The Berceuse fills out the last side.

ITALIAN OPERATIC ARIAS, sung by Helen Traubel, soprano. Verdi: Ritorna Vincitor from Aida and Ave Maria from Otello; Mozart: Or, Sai Chi l'Onore from Don Giovanni; Puccini: Vissi D'Arte from Tosca; Ponchielli: Suicidiol from La Gioconda; Mascagni: Voi Lo Sapete from Cavalleria Rusticana. Orchestra conducted by Charles O'Connell (Columbia, M 675, 3 discs).

Except in the Suicidio Miss Traubel is neither vocally nor dramatically in best form and she sounds ill at ease in this music despite the ringing vitality of her voice.

SIBELIUS, Fourth Symphony, New York Philharmonic-Symphony, Artur Rodzinski, conductor (Columbia, MM-665, 4 discs).

The Rodzinski interpretation does not, somehow, live up to the realities of his concert performance. Some of the tempos are open to question, and the playing, by and large, seems disaffectingly dull.

BEETHOVEN, Grosse Fuge, Kroll Quartet (Musicraft, 2 discs).

The performance has the usual depressing characteristics. The Kroll Quartet plays it with a rather thin body of tone but nevertheless clearly and with a firm structural grasp. Yet the over-all effect of the performance is superficial.

HAYDN, Quartet No. 30 in G Minor, Op. 74, No. 3, played by the Budapest String Quartet (Columbia MX-274, 2 discs).

Delectable from every point of view.

SPANISH SOUVENIR, piano pieces played by Andor Foldes. Falla: Fire Dance; Albeniz: Tango (arr. by Godow-

sky), Seguidillas and Sevilla; Granados: Spanish Dances Nos. 5 and 6 (Continental Record Co., 3 discs).

Competent playing of familiar works.

DVORAK, 'Cello Concerto, Gregor Piatigorsky and the Philadelphia Orchestra, Eugene Ormandy, conductor (Columbia, MM-658, 5 discs).

Engineering deficiencies make this release less satisfactory than it should be. The orchestra's usual brilliance suffers from murkiness and opacity, and the cellist's tone does not sound up to par.

MOZART, Sonatas for Violin and Harpsichord in B Flat (K.378), in C (K.296) and in G (K.379), Alexander Schneider, violinist, and Ralph Kirkpatrick, harpsichordist (Columbia, MM-650, 6 discs).

Spirited performances of incomparable music. The recording is remarkably faithful to actual playing conditions and the balance is always good. Recommended to all music lovers.

GRUENBERG, Violin Concerto, Op. 47, Jascha Heifetz, violinist, and the San Francisco Symphony, Pierre Monteux, conductor (Victor, DM-1079, 4 discs).

Tremendous virtuosity from Mr. Heifetz but the music is a hodge-



Marian Anderson Helen Traubel

podge without much rhyme or reason. Coordination with the orchestra notably good.

MOZART, Concerto for Two Pianos and Orchestra in E Flat (K-365), Vronsky and Babin and the Robin Hood Dell Orchestra, conducted by Dmitri Mitropoulos (Columbia, MM-628, 2 discs).

Zestful but rather heavy and undistinguished performance, which may be owing in part to the recording which is cloudy and badly balanced.

KHACHATURIAN, Gayne, ballet suite, New York Philharmonic-Symphony, Efrem Kurtz, conducting (Columbia, MM-664, 3 discs).

Bustling, vulgar music, richly orchestrated and capably performed by the orchestra and Mr. Kurtz.

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Oberlin Union Reaches Centenary

OBERLIN, OHIO.—The Oberlin Musical Union, the 200-voice chorus which was scheduled to present Bach's St. Matthew Passion, on May 25, is 100 years old. The Oberlin College general catalogue, published in 1908, contains a summary of historical events in the life of the college. The entry for 1847, reads, "Organization of the 'Oberlin Musical Association.'"

Later, May 12, 1860, the name was changed to the 'Oberlin Musical Association.' Later, May 12, 1860, the name was changed to the 'Oberlin Musical Union.' In the 63 years of history, from 1847 to Jan. 1, 1909, it gave 148 public concerts. The Musical Union has given at least two concerts a year since 1908, and has more than 222 concerts to its credit. Among the conductors of the union and its forerunners have been: George N. Allen, Fenelon B. Rice, George

Whitfield Andrews, Olaf Christiansen and Maurice Kessler.

Rovinsky Pupils Active In Musical Circles

Several pupils of Anton Rovinsky, pianist and teacher, have recently been active in musical events. When not concertizing, Mr. Rovinsky teaches both in his New York studio and at the Plainfield (N. J.) Institute of Musical Art. On April 28, Emmet Vokes, a Rovinsky student, performed brilliantly the Liszt Concerto in E Flat with the Plainfield Symphony, Louis Bostelmen conducting. Dorothy Danzig recently gave a successful concert in Times Hall. Richard Hyman, who wrote and performed music for the Columbia Varsity Show this year, was awarded a scholarship at the Juilliard School of Music for having won the Jazz Piano Contest for high schools and colleges of New York and New Jersey. Mr. Rovinsky will continue his teaching in New York and New Jersey this summer.

String Quartet. Raymond Green, baritone, has been making successful broadcasts to South America over NBC. Adolph Anderson, bass, acted as narrator in the performance at Columbia University of Berezowsky's Gilgamesh.

A Correction

An item in the May issue of MUSICAL AMERICA stated that Wellington Smith, teacher of singing, had been engaged for the faculty of Boston University. The story should have read that Mr. Smith has been promoted to Professor of Music at the University. He has been a member of the faculty for several years.

Frances Stowe Presents Pupils

Frances Stowe, teacher of piano, presented two of her pupils in a studio recital on the afternoon of May 25. Those taking part included Rosemary Corno and Zita Silverman.

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Carreras Pupils Play

Maria Carreras, pianist and teacher, presented a group of her pupils in the Carnegie Chamber Music Hall on May 10. Those taking part included Sheldon Heller, Anna Politi, Gloria Miserendino, John De Biagi, Maria Ferrauto, Paul Sully, Josephine Abene, Ingeborg Brandspeth, Henriette Luisi, Lillian Schwabe and Lillian Bertin.

Cyrena van Gordon To Teach Singing

Cyrena van Gordon, former contralto with the Chicago, San Francisco and Metropolitan operas, will accept a limited number of pupils at her studio, 55 Park Avenue, New York in solfeggio, voice production, interpretation and repertoire. Prospective pupils will be interviewed by appointment.

Perry Pupil Presented In Cavalleria Reticana

Jean Cuttitta, soprano, pupil of Mrs. Mary Louise Perry, was presented in a performance as Santuzza in Cavalleria on May 18 by the Mascagni Opera Company at the Community House, New York.

Mme. Flickinger Goes to California

Mme. Lillian A. Flickinger, New York voice teacher, left for California on June 8, to conduct master classes in singing. She will return in September to reopen her studio in New York.

Ethel Glenn Hier Presents Pupil

Ethel Glenn Hier presented Richard Casper in a piano recital at the Altenburg Auditorium, Elizabeth, N. J., on May 16. The program concluded with three numbers composed by Mr. Casper, one of which was Rhapsody, which had been chosen by the judges of the National Federation of Music Clubs for presentation at the National Federation Festival and was performed there by the composer, April 26.

Alfred Martino Pupils Fulfill Important Engagements

David Brooks, baritone, pupil of Alfred Martino, is singing the baritone lead in the Broadway production of Brigadoon. Muriel Smith, contralto, who made a great success in the title role of Carmen Jones, was recently heard in a joint recital with Alexander Kipnis and Albert Spalding. Hilda Morse, soprano, gave a recital in Times Hall with the NBC

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RECITALS

(Continued from page 22)

continence of style with which he played the various sections of Bach's French Suite in G. It was also obvious that the music of Schumann's G Minor Sonata, Op. 22, stirred his emotional nature, but this work was fundamentally beyond his present depth and constantly fluctuating rhythm distorted the music of the first movement while the mood of the slow movement proved inevitably to be quite beyond the grasp of a lad of his years. But for all the interpretative immaturity of his performance of this Sonata and most of the Chopin numbers that followed there were sufficient evidences of a pronounced piano talent and a fertile musical nature to justify high hopes for his eventual achievement. He possesses a sensitive touch and considerable digital facility, he needs to cultivate a rounder and more resonant forte tone. Turina's Miniatures and Falla's Fire Dance were the closing numbers. C.

Open Hearing, May 31

A concert designated as an "Open Hearing" under the auspices of the National Negro Congress was given in the Town Hall on May 31. The object of the sessions is to give opportunities for talented musicians of the Negro race to have public hearings. Those taking part in the present instance were Penelope Johnson, violinist, who chose the Conus concerto as her medium, Salvador Tomas, baritone; Theresa Greene, soprano, and George Walker pianist who recently won the Philadelphia Youth Auditions and appeared as soloist with the Philadelphia Orchestra.

Miss Greene played best in sustained, legato passages, exhibiting a good tone and excellent technique. Mr. Thomas' voice is an expressive, well-placed baritone which was effectively used in arias from Verdi's Falstaff and two by Mozart. Miss Greene offered the Debussy air of Lia from L'Enfant Prodigue which is effective only with orchestra, but she sang it expressively. She also gave a Mozart aria and something by Gershwin. Mr. Walker played with *brio* the 32 Variations of Beethoven and the Toccata by Prokofieff. The scheme seems to have started out more than creditably. H.

Marienka Michna, pianist, gave her first New York recital in Town Hall on April 19, playing Beethoven's Hammerklavier Sonata and other works by Haydn, Brahms, Debussy and Julia Smith.

Love Wagon Ends Successful Run

The Love Wagon, a charming operetta by Harriet Ware, with book by Frank Carrington and lyrics by Agnes Morgan and Antoinette Scudder, closed a successful five-weeks' engagement at the Paper Mill Playhouse on May 10.

Mr. Carrington's book is cleverly devised, though a little cutting and some pointing up of the dialogue would intensify the pace of the work. It has, however, a logical plot and the characters are interesting.

To Miss Ware's music, only the highest praise can be given. It is melodious and the score teams with delightful waltzes as all good operettas should. There are also serious moments such as the solo the leading lady sings in the Love Wagon after a tiff with her lover. This is a charming number and deserves to be widely heard. A mazurka for the chorus, Strolling Down the Avenue, is a foot compelling bit and a ballet of jockeys danced it merrily. Miss Ware has wisely, in the entire work, avoided even hinting at what is sometimes called "modern" harmony.

The performance was excellent. The three principals, Dorothy Sandlin, soprano; Davis Cunningham, tenor and Mary Hopple, contralto, are definitely Metropolitan material. Miss Sandlin and Mr. Cunningham handed out high C's as though they were easy and every day affairs. Miss Hopple's fine contralto soared up into soprano territory without the slightest difficulty.

It is a matter of regret that the rules of the playhouse limited the engagement to five weeks. H.

Several Choruses Heard

Among choral groups recently heard in New York were the Branscombe Choral, at Town Hall on May 6; the Yiddish Culture Chorus, Town Hall, May 10; the Lund University Singers (from Sweden) in Hunter College auditorium, May 21; the People's Chorus, Carnegie Hall, May 24, and the CIO Chorus, Town Hall, May 24. Among guest performers at these events were James De La Fuente, violinist, with the Branscombe Choral; Dorothy Sarnoff, soprano, Donald Dame, tenor, and the Vlachos-Wei piano trio with the People's Chorus; Miriam Solovieff, violinist, with the CIO Chorus.

Harriet Morin, pianist, was heard in a recital sponsored by the New York Madrigal Society on May 13 at the Barbizon. Her program was

composed of works by Scarlatti, Brahms, Bartok, Liszt and Debussy.

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The cast of the last act of La Traviata which was directed by Mme. Queena Mario for the May 3 concert of Dean Dixon's American Youth Orchestra. (Left to right) Douglas Reiff (the elder Garmon), Ruth Korda (Violetta), Peter Franconi (Alfredo), Elizabeth Nicholas (Annina), and Henry Morgenthau, III (Dr. Grenvil).

A. F. Sozio

Opera Continues Triumphant Tour

Helen Traubel Sings In Native City

ST. LOUIS. — More than 36,000 people, many from neighboring states, attended the second consecutive visit of the Metropolitan Opera's five performances in the Kiel Municipal Auditorium on May 14, 15, 16 and 17. The season was sponsored under the local auspices of the St. Louis Symphony Society.

Major interest centered in the opening performance of Lohengrin with Helen Traubel singing Elsa for the first time in her native city. Her performance was superb, both vocally and histrionically, the quality of her voice being of compelling beauty and her acting full of restraint. Torsten Ralf, as Lohengrin, did some excellent singing. Margaret Harshaw as Ortrud made an excellent impression in her first local appearance. Herbert Janssen as Telramund; Dezzo Ernster as King Henry and Hugh Thompson as the King's Herald completed the finely balanced cast. Fritz Busch was in complete command of the orchestra.

Aida was presented on the 15th with Florence Kirk in the title role in place of Daniza Ilitsch, originally scheduled. Miss Kirk has shown great improvement in every way since her initial appearance here several years ago with the local company. Blanche Thebom as Amneris displayed a tonal range that was wholly adequate for the exacting part, and Kurt Baum, who also appeared here early in his American career was an heroic Rhadames, receiving prolonged plaudits after his Celeste Aida aria. Robert Merrill as Amonasro was a sinister captive and Giacomo Vaghi as Ramfis and Philip Kinsman as the King displayed sonorous voices. Cesare Sodero conducted.

Boris Applauded

The pageantry of Moussorgsky's Boris Godunoff, combined with the appearance of Ezio Pinza in the title role of its first local performance were factors in bringing out the largest and most enthusiastic audience of the brief season on 16th. Under Emil Cooper's direction this massive operatic spectacle moved with ease and musical grandeur to a finale wherein Mr. Pinza rose to great heights in his "death scene". Particular mention must be made of the fine singing of Risé Stevens as Marina, Nicola Moscona as Brother Pimen, Mario Berini as Dimitri, John Garris as Shouisky, and Irene Jordan and Frances Greer as the two children, Feodor and Xenia, respectively.

Madame Butterfly was offered at the matinee on the 16th. As Cio-Cio-San, Daniza Ilitsch presented a version that varied somewhat in characterization from those seen on former occasions, but it was interesting, though not quite satisfactory from a vocal standpoint. As the opera progressed her voice became more flexible and she exhibited better control. Richard Tucker as Pinkerton showed a ringing tone quality and it blended well with the singing of John Brownlee as Pinkerton. Lucille Browning was most satisfactory both vocally and histrionically as Suzuki. Alessio De Paolis was Goro, George Cehanovsky the Yamadori, Osie Hawkins, the uncle and John Baker, the Imperial Commissary. Cesare Sodero conducted.

The closing performance of Gounod's Faust that night brought out a large and very responsive audience to the fine singing of Dorothy Kirsten as Marguerite, Charles Kullman as Faust, Nicola Moscona as 'Mephistopheles, Robert Merrill as Valentin, Maxine Stelman as Siebel, Thelma Votipka as Marthe and John Baker as Wagner. Miss Kirsten received vociferous applause after her Jewel

Song, and spontaneous acclaim was given to the artists after their individual or concerted offerings. Wilfred Pelletier kept a spirited tempo throughout the evening.

HERBERT W. COST

Aida Presented in Memphis

MEMPHIS.—The Metropolitan Opera Company brought Memphis, Egypt, to Memphis, Tenn. on the grand spring tour and mid-south society and music lovers filled the large house to hear Aida, the first of two performances. Six thousand spectators applauded a magnificent spectacle, a great singer in the part of Amneris, Blanche Thebom and Verdi's splendid music admirably played by the fine orchestra directed by Cesare Sodero. It was a well knit performance even though the other principals except Robert Merrill could not quite match Miss Thebom.

For the second evening The Marriage of Figaro was the bill with an all star cast—Pinza, Sayao, Steber, Brownlee, Baccaloni, Stevens, Glaz, dePaolis, Garris, Alvary, Farrell, Altman and Stelman. The entire list of principals is given because to leave one out would be unfair, for even what are minor roles were assumed by highly competent artists. The ensemble was under the baton of Fritz Busch who blended a group of very individual artists into a perfect whole, giving the performance both vitality and finish.

BURNET C. TUTHILL

Three Operas in New Orleans

NEW ORLEANS.—The New Orleans Grand Opera Association, Inc., B. M. Grunewald, president, presented the Metropolitan Opera May 8 and 10 in three works, Le Nozze di Figaro, La Traviata, and Lucia di Lammermoor. The larger side of the Municipal Auditorium was in gala array, seating audiences of large proportions, if not entirely filled.

Old opera habitués were quick to recognize as the outstanding artists Ezio Pinza, Bidu Sayao, and Robert Merrill, although Messrs. Tagliavini, Valentino, Pearce Moscona, and Mmes. Steber, and Stevens were also highly successful. Patrice Munsel was given an ovation after her mad scene in Lucia.

HARRY B. LOEB

Fabritius Conducts Brazilian Symphony

RIO DE JANEIRO

AFTER last year's successful season everybody expected this year's to become something special. At the beginning, it also looked as though it would be. Oliviero de Fabritius, who during a few summer weeks had conducted an Italian Opera company which, whenever the weather permitted, had performed in the open air, had stayed on in Rio de Janeiro with the prospect of conducting some Italian operas during the official season. While Eugen Szenkar, the Brazilian Symphony's regular conductor was still away in the States, de Fabritius was engaged to conduct two pairs of the orchestra's subscription concerts.

The program of his first included Zandonai's Giulietta e Romeo and Musica 1946 for Strings by the young Brazilian composer Claudio Santoro. De Fabritius' tendency to Italianize every work of music shows him at his best when he is interpreting music by Italian composers, such as in Verdi's I Vespri Siciliani or Respighi's Feste di Roma. At the sec-



NBC

GRAMM WINS PAUL LAVALLE SCHOLARSHIP

Judges who awarded the 1947 prize to Donald Gramm are (left to right seated around the table) Efram Kurtz, Mrs. George H. Shaw, Mrs. Guy Patterson Gannett, Dorothy Kirsten, Eugene Conley, Erica Morini, Jacques Singer, Muriel Kerr and Pierre Luboshutz. Standing (left to right) Dr. Frederic Kurzweil, Paul Lavalle and Mark Schubart. Mrs. Charles S. Guggenheimer, who was also a judge, was called away before the photograph was made.

Donald Gramm, 20-year-old bass of Milwaukee, was named winner of the 1947 Paul Lavalle Scholarship award by judges in the NBC studios on May 19. He will receive \$1,500 as an award for further study, in three yearly installments of \$500 each. A similar prize will be given by Mr. Lavalle each year. In addition, the winner will appear as guest artist on Mr. Lavalle's NBC program, Cities Service Highways in Melody. Mr. Gramm will be presented with the first check on a Cities Service Highways in Melody program, and will sing one of the selections he sang at his audition. The contest was sponsored by Mr. Lavalle in co-operation with the National Federation of Music Clubs, which directed the regional contests.



Graphic

Donald Gramm, winner of 1947 Paul Lavalle Scholarship Award is congratulated by Dr. Hans Rosenwald, dean of Chicago Musical College

ond subscription pair Fabritius tried to present a different program so as to deviate from the usual path followed by the Brazilian Symphony's programs and gave us the Concerto in A Minor for two violins concertante (soloists: Oscar Borgerth and Santino Parpinelli) by Vivaldi-Molinari, La Gira by Casella, a Brazilian work by José Siqueira and some Wagner.

The soloist at this occasion was the American cellist Josef Schuster, who played Haydn's Concerto in D. Mr. Schuster who was already known to Brazilian audiences, gave a number of recitals in this city. He was accompanied by Edward Mattos. Mr. Schuster's technical ability pleased, but his interpretation lacked warmth and the rendering of some of the works was a trifle too cold to convey the intensity of the music. Just the contrary is true of the young cellist, Adolf Odnoposoff, the younger brother of the violinist Ricardo Odnoposoff, who gave his first recital in Rio de Janeiro a few weeks after Mr. Schuster was heard. Odnoposoff has a beautiful tone and his interpretation is delightfully musical. He was accompanied by his wife, Berta Huberman.

The third and fourth subscription

New Director Selected for Theatro Municipal

RIO DE JANEIRO

IT was recently announced that Burle Marx, Brazilian conductor and composer, has been appointed director of the Theatro Municipal in Rio de Janeiro.

pair of the Brazilian Symphony was conducted by Jascha Horenstein, in Brazil for the first time. His programs consisted of Tchaikovsky's Fifth, Beethoven's Fifth, Strauss' Tod und Verklärung and shorter works. Mr. Horenstein also conducted two extra concerts at one of which Rachmaninoff's Third Piano Concerto was played by Witold Malcuzyński with tremendous success. Mr. Horenstein pays much attention to every detail but the performances still give the impression of a rehearsal.

The orchestra's quality could by now be better than it is. How much depends on a conductor's personality became evident when Erich Kleiber conducted the Brazilian Symphony in an all-Beethoven program. For the first time in many months, this was an enjoyable orchestral concert. Mr. Kleiber was scheduled to conduct the Municipal Orchestra in a subscription series but was transferred to the Brazilian Symphony.

From Sao Paulo there came to Rio de Janeiro this year the Chamber Music Ensemble of the Municipal Cultural Department, consisting of Gino Alfonsi, Alexandre Schaffman, Johannes Oelsner, Calixto Corazza and Fritz Jank which, sponsored by the Cultura Artistica of Rio de Janeiro, gave us three Brahms chamber works.

LISA PEPPERCORN

Westchester Conservatory Holds 100th Recital

WHITE PLAINS, N. Y.—The Westchester Conservatory gave its 100th student recital recently. Those taking part included George Newlin, Lola Corini, Clara Shen and Alice Eaton, all pianists.



AU REVOIR

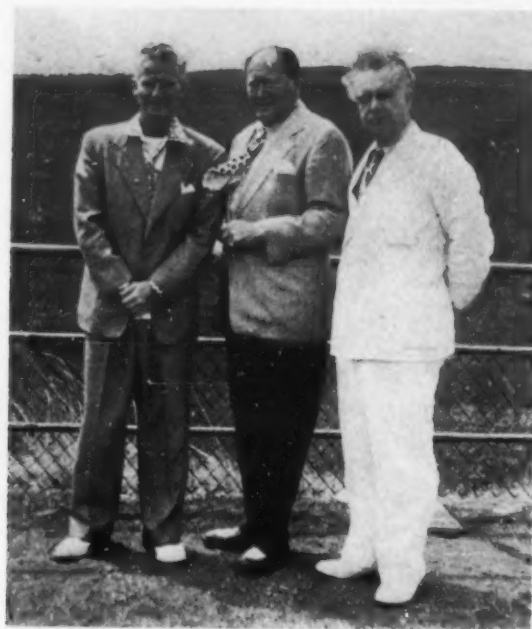
Tossy Spivakovsky, violinist, bids au revoir to Jennie Tourel, mezzo-soprano, as she embarks on the Queen Elizabeth for a two months' tour of Europe

Ben Greenhaus



DEPARTURE

Massimo Freccia, conductor of the New Orleans Symphony, leaving with Mrs. Freccia for a series of guest-conductor appearances in Italy



WORLD TOURISTS

John Charles Thomas, baritone, near a Hawaiian volcano. Left, his accompanist, Roy Urseth; right, Everett L. Jones, tour manager



WELCOME WITH LEIS

Claudio Arrau, pianist, is greeted with flowers by a Hula girl at Honolulu, while Hawaiian singing boys stand by



ARRIVAL

Marina Svetlova, ballerina, and her ensemble arriving in Honolulu. Left to right: Elena Imaz, Spanish dancer; Robert Roland, Svetlova's dancing partner; Miss Svetlova; Claude Chiasson, pianist



A WINDY WIND-UP

Dean Holt and Mona Paulee, mezzo-soprano, wind up a 60-city tour of the U. S. and Canada at Quincy, Mass.



BON VOYAGE

Actress Peggy Wood (center) and her husband, producer William Walling, among those wishing Maggie Teyte bon voyage at a party given by the soprano before leaving for her recent vacation in England

Jack Wasserman



GUEST HOLLANDER

Dusolina Giannini, soprano, and impresario John Beek, during the singer's recent stay in Holland

Music and the Movies

MUSEL ATTRACTIONS, INC., have completed a recorded discussion by Deems Taylor, distinguished author-composer; Dr. Arthur Fiedler, famous Boston conductor, and Miss Quaintance Eaton, Associate Editor of "Musical America", titled "Music and the Movies".



The recording includes a number of interesting musical interpolations by Deems Taylor which illustrate the type of music accompaniment which was customarily used in early nickelodeon days. Also contained in this recording is an exquisite musical presentation of Mario Castelnuovo Tedesco and Miklos Rozsa's new symphonic work, "The New England Symphonette", which they recently composed especially for Universal-International's new motion picture, "TIME OUT OF MIND". This is dramatically interpreted by Dr. Arthur Fiedler and his popular 65-piece symphony orchestra.



These recordings were originally produced for radio stations, but they were completed in such good taste, and with such dramatic orchestral quality by Arthur Fiedler and his popular symphony orchestra, that it was decided to make them available for class work to music schools interested in the subject of music and the movies. With this thought in mind, it can unhesitatingly be recommended for use by teachers.

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